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# Translation Matters

## Special Issue: Intersemiotic Translation and Multimodality
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# TRANSLATION MATTERS

**Special Issue: Intersemiotic Translation and Multimodality**
Volume 1, Issue 2, Autumn 2019

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For anyone working in Translation Studies, the term "intersemiotic translation" inevitably conjures up Roman Jakobson and his 1959 division of translation into three broad types: 1) intralingual translation or *rewording* (an interpretation of verbal signs by other signs of the same language); 2) interlingual translation or *translation proper* (an interpretation of verbal signs by means of some other language; and 3) intersemiotic translation or *transmutation*, an "interpretation of verbal signs by means of signs belonging to non-verbal systems" (Jakobson, 2000, p. 114). The notion that non-verbal artefacts or events[1] might transport meaning was not unprecedented, of course. Ferdinand de Saussure (1959, pp. 15-17) himself had envisaged a broad science of signs (*la sémiologie*) into which linguistics might one day be subsumed, and before him, Charles Sanders Peirce (1931) had developed a fully-fledged semiotic theory that went far beyond the verbal in reach.[2] However, in the structuralist climate in which Jakobson was writing, when translatability between verbal languages was taken for granted,[3] it was difficult to make the case that intersemiotic translation was really translation like any other. Despite valiant attempts by theorists of music, theatre, dance and the visual arts to map the grammatical and lexical structures of verbal language onto their respective systems, no one could really assert with confidence that any of these art forms in fact had the resources to transmit a message with the accuracy and precision of verbal language. As a result, the intersemiotic endeavour petered out and the study of such cross-fertilizations left Translation Studies to be accommodated in other domains: adaptation studies, inter-art studies, intermediality, film/dance studies, media studies etc.

Now, however, things have changed. Two major shifts in perception have thrown the whole process into a new light, suggesting that intersemiotic translation might not, after all, be qualitatively different from the inter- or intralingual varieties. The first of these has to do with the way "ordinary" verbal translation is viewed. With the onset of Descriptive Translation Studies in the 1980s, and especially the cultural turn a decade later, the whole notion that there might exist a nugget of meaning that could be extracted from a source text like precious metal from ore and transported unchanged to a new linguistic environment fell into disrepute. Instead, it became clear that "meaning" is a multifaceted, context-dependent and mutable phenomenon which inevitably dissipates and alters during the translation process, losing some layers and gaining others, and occasionally

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[1] This distinction is made to accommodate both static phenomena like paintings, sculptures and architecture, and dynamic processes that unfold in time, such as music, dance or performances.

[2] Peirce's categorization of the sign into *icon*, *index* and *symbol* is still in use today, as is his notion of *semiosis* to refer to the generation of meaning through translational processes.

[3] "(…) all cognitive experience and its classification is conveyable in any existing language" (Jakobson, 2000, pp. 115-116). On this assumption, linguists like Vinay and Darbelnet (1958), Catford (1965), Newmark (1988) and even Baker (1992) listed strategies that could be employed to overcome the lack of formal equivalence between languages and ensure that the "sense" of the text found adequate expression in the target tongue.

transmuting into something altogether different. In part, this results from the nature of language itself – from the fact that human languages divide up the world differently in order to enable a given culture to better express the meanings that are most significant to it. However, it also derives from the fact that translations are never undertaken in a vacuum and that a text is inevitably moulded, consciously or unconsciously, to serve a new function in a new target culture. As Theo Hermans (1985, p. 11) puts it in the Introduction to *The Manipulation of Literature: Studies in Literary Translation*: "From the point of view of the target literature, all translation implies a certain degree of manipulation of the source text for a certain purpose".

The second major shift to affect our understanding of translation in general and intersemiotic translation in particular is a new interest in the *materiality* of the sign (Littau, 2011, 2016), and its correlative, the *performative* nature of the semiotic event, including translation itself (Bermann, 2014; Robinson, 2017). To some extent, this represents a backlash against the process of disembodiment set in motion over two thousand years ago with the onset of the "transcendental signified" (Derrida, 1998, pp. 20-24),[4] and which arguably culminated in the digital revolution of the new millennium. So although all kinds of artefacts and events can now be stored on clouds or downloaded in files so light that they can be transported on a phone, there has also been a movement in the opposite direction, with vinyl making a comeback in the music industry, books issued in luxury editions that are veritable works of art, and performance art proliferating on every street corner. The polarization is also reflected in the practice of translation. Technical translators using CAT tools handle verbal segments so decontextualized that they can be transferred between documents virtually intact, irrespective of purpose or medium; yet these language professionals are also asked to work with texts that assert their materiality forcefully in a way that defies the facile separation of content and form. This iconicity is evident not only in works that self-consciously promote themselves as "art", but also in everyday rhetorical artefacts like advertisements, websites, children's books, comic strips and videogames, as well as in specialist areas like subtitling, sign interpreting and audiodescription.

Unsurprisingly, the shift has been accompanied by theorizations that have attempted to describe and explain the new reality, and to prepare the ground for a new approach to translator training and practice. Multimodality, understood as the use of several modes or media in the creation of a single artefact or event, which first developed in the domain of social semiotics (e.g. Kress, 2010; Kress and Van Leeuwen, 2001; Van Leeuwen, 1999) before attracting the attention of translation scholars and other comparatists (e.g. Elleström, 2010, 2014; Gambier and Gottlieb, 2001; O'Sullivan and Jeffcote, 2013), is now a major area of research in Translation Studies,[5] and may soon develop into an autonomous field. Translation scholars working with theatre (Bassnett, 2000; Zatlin, 2005), audiovisual

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[4] For many theorists, the enablement of translation through the separation of signifier and signified is what marks the transition from Judaism to Christianity. See for example, Derrida (2001, p. 184), Seidman (2006) and Bennett (2018).

[5] Research projects into multimodality are now under way in the Translation departments of the Universities of Manchester and Tampere, amongst others.

textualities (Chaume Varela, 2004) and dialogue interpreting (Mason, 2001) had been feeling their way in this direction for some time, of course – though verbal language was perhaps only truly dislodged from the pre-eminence it had enjoyed for centuries when developments in the fields of book and media history (e.g. Barker and Hosington, 2013; Coldiron, 2015) made it clear that all textual genres, including the most densely verbal, are, to some extent, multimodal. As Yves Gambier puts it (2006, p. 6, emphasis in the original):

> No *text* is, strictly speaking, monomodal. Traditional texts, hypertexts, screen texts combine different semiotic resources. Films and TV programs co-deploy gesture, gaze, movement, visual images, sound, colors, proxemics, oral and written language, and so on. Although many kinds of *texts* with different types of signs are dealt with in Translation Studies (AV, advertising, theatre, songs, comics), the focus tends to be limited to their linguistic features. There is a strong paradox: we are ready to acknowledge the interrelations between the verbal and the visual, between language and non-verbal, but the dominant research perspective remains largely linguistic. The multisemiotic blends of many different signs are not ignored but they are usually neglected or not integrated into a framework.

Another implication of these shifts in perspective is that intersemiotic translation is back, having shed its structuralist garb and linguistic bias to enable a more diffuse and holistic form of "creative transposition" (Jakobson, 2000, p. 118). Distinct from multimodality in that it is concerned with the transfer of meaning across different media, rather than the use of various modes in the same artefact, it is now often practised within a committed ethical or ideological framework, with the translator reconceptualized as "a mediator in an experiential process that allows the recipient (viewer, listener, reader or participant) to re-create the sense (or *semios*) of the source artefact for him or herself" (Cultural Literacy in Europe, no date). A new generation of intersemiotic translation research has been signalled with the organization of specialist conferences,[6] panels in more general translation meetings,[7] miscellaneous workshops and performance-based events,[8] and new book-length publications, such as *Intersemiotic Translation: Literary and Linguistic Multimodality*, by Aba Cristina Pârlog (2019), and, most promisingly, *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys between Media*, edited by Madeleine Campbell and Ricarda Vidal (2018) – reviewed here by **Bárbara Oliveira**.

This special issue is an attempt to respond and contribute to this new dynamic by looking at both intersemiotic translation and multimodality and exploring the relationship between them. Articles cover a variety of media and genres, such as fairy tales, opera, popular song, film, legal contracts and advertising, and include both practical case studies and more theoretical reflections.

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[6] Examples incude Intersemiotic Translation – Between Text & Image (Mulhouse, November 2018), Text-Image-Music: Crossing the Borders (Krakow, October 2018) and Intersemiotic Translation, Adaptation, Transposition: Saying Almost the Same Thing (Nicosia, November 2017).

[7] For instance, the panels "60 Years After Jakobson" at the EST conference (Stellenbosch, September 2019) and "Intersemiotic Translation" at the Translation Research – Translator Training conference (Budapest, May 2018).

[8] Examples include Wozu Image (Warsaw, May 2017) and Words, Brush-Strokes and Dancing Shoes: Translatability across Invisible Borders (London, July 2016).

The issue opens with a piece by **Anikó Sohar** on book covers and illustrations, understood as intersemiotic translations of the verbal narrative transported by the book. Focusing on fairy tales and on *Snow White* in particular, she introduces us to a terrain that has received surprisingly little attention in Translation Studies, yet is potentially very fertile; for, as she points out in her introduction, fairy tales as a genre are inevitably encountered in translation. Like the Jewish Bible and the works of "Homer", their origins lie way back in the oral tradition; hence, source texts tend to be unstable, mediated umpteen times by generations of translators and publishers, and before that, by the collector-writers that brought them to the attention of the world. The role of illustrators in this process is crucial, for it is they that often set the tone for how a particular character is popularly perceived: the classic image of Snow White, for example, derives largely from the way she was portrayed in Victorian illustrations, an image that was then disseminated further by the Disney animated film. Sohar's main focus, however, is on two contemporary versions of *Snow White*, which rework the tale to fit the demands of the popular fantasy genre. Both are accompanied by vivid illustrations, which draw on Christian and Classical iconography as well as on visual material borrowed from the contemporary vampire-fiction cult. To the extent that some of them go beyond "mere" illustration to comment on or even subvert the verbal narrative, such illustrated books may clearly be considered multimodal artefacts in which the verbal and the visual together contribute to the overall meaning of the whole.

The next article, by **Eliisa Pitkäsalo and Laura Kalliomaa-Puha**, stays within the realm of the visual, but moves away from fictional narrative to the domain of legal translation. This very unusual study looks at legal contracts presented in comic-strip format, a mode designed to facilitate access to legal concepts by parties unable to process complex verbal discourse. As the authors point out, comic contracts, like other comic forms, are essentially multimodal genres, in that they involve verbal as well as visual material. Hence, the reworking of a conventional legal contract into comic form implies both intersemiotic and intra- (or inter-)linguistic processes. Using as case studies two specific comic contracts drawn up for fruit pickers and domestic workers in South Africa, the authors discuss the extent to which such documents actually increase accessibility for the legally illiterate, their adequacy as legal instruments, and the cultural dimensions of the visual code, which of course demands literacy of a different kind.

The next two articles move from the visual arts to the domain of music. **Karen Bennett**'s study of Richard Strauss' opera *Salome* begins by discussing the libretto as an interlinguistic translation of Oscar Wilde's playscript, before going on to look at the musical score as intersemiotic translation. Focusing on the aspects of Wilde's play that specifically lend themselves to musical treatment, she examines the resources that Strauss found to realize them within the context of the debates about Western tonality that had begun to erupt in the early decades of the twentieth century. The article closes with an example of how musical appropriation can be made to serve an ideological agenda in the target culture: the so-called "Jew Quintet", an extensive elaboration of what is a fairly innocuous

passage in the play, is considered by many as an example of musical anti-Semitism, made all the more sinister in the light of Strauss' subsequent collaboration with the Nazis.

The next article, by **Riku Haapaniemi and Emma Laakkonen**, uses the concept of materiality to re-evaluate traditional approaches to song translation. Materiality, manifested here through the complex interactions between lyrics, music, vocal performance and cultural context, is much more than a mere constraint operating upon interlingual song translators; rather, it is the very condition of the song's existence. Drawing on the discussion launched by Littau's 2016 article in the journal *Translation Studies*, as well as on Pym's (2004) understanding of translation as part of a material distribution process, they analyze the semiotic processes implicit in Marko Haavisto's Finnish reworking of Hank William's 1951 song *Ramblin' Man*, with particular attention to the notion of "singability" – an essential requirement if the song is to be realized in performance.

In film, which forms the subject of the next two articles, the situation becomes even more complex, given the increased number of modes implicated in the single semiotic artefact. **Francisca Narciso Marques** looks at Philip Kaufman's 1988 adaptation of Milan Kundera's 1984 novel, *The Unbearable Lightness of Being*, focusing on the way key elements of Kundera's philosophy – the concepts of lightness and weight, the "eternal return", totalitarian *kitsch*, etc. – have been "translated" into filmic mode. Taking account not only of the visual dimension, but also of the musical semiotics of the soundtrack and the use of dialogue and voice-over to intralinguistically adapt the characters' interior monologues, she concludes that much of the philosophical content of the book was ultimately sacrificed in order to accentuate the erotic and political dimensions. While the strategy succeeded in enhancing the work's commercial appeal, it ultimately alienated the author, Milan Kundera, who forbade future adaptations of his work, thereby putting an end to the natural process of proliferation.

**Katrin Pieper**'s article, which follows, is largely concerned with developing a descriptive model able to account for the complex semiotic relations existing in the subtitled version of the German film *Jenseits der Stille* (Caroline Link, 1996), released in Brazil under the title *A música e o silêncio* ("Music and Silence"). This is, she argues, a multilingual work, not only because the Portuguese subtitles are received by the viewer visually at the same time as the spoken word in German, but also because of the presence in the film of German Sign Language – which is also interpreted in different ways within the fictional narrative for the sake of non-hearing-impaired characters and viewers. This additional level of complexity makes the film resistant to analysis using the multimodal transcription models that already exist. Hence, Pieper proposes her own system and proceeds to use it to analyze two scenes from the film. The resulting tables reveal the complexity of the interactions taking place between the various dimensions operating simultaneously in each of the auditory and visual channels: spoken words, voice tone and soundtrack (in the first case) and body language, scene, focalized objects and subtitles (in the second).

The final two articles move away from the realm of art to the domain of advertising. Starting from the premise that all advertisements are inevitably multimodal, **Sandra Gonçalves Tuna** asks whether the categories of source and target used in traditional translation analysis continue to be valid for international marketing campaigns, given the multifarious nature of the dissemination and the multilingualism operating at different levels. Focusing on the websites of two major international brands, she explores the relationships between words and images in a set of (print) advertisements in different languages, highlighting the strategies used in different linguistic and cultural situations. She concludes that, to account for the way such websites are produced, it is necessary to consider factors that transcend translation strategies or options to include translingual and trans-semiotic transactions, as well as macro-level decisions emanating from global marketing policy.

**Elsa Simões**' article builds on some of the notions explored by Tuna, but takes them a step further, considering the complexities of conveying a single marketing message across different media (e.g. television, radio, magazines, billboards and internet) in the context of a multimedia campaign. This is achieved, she argues, by exploiting the specific advantages offered by each medium, with each instance of the ad operating as a self-contained unit while acquiring additional layers of meaning from its relationship to all the others. Her analyses of three particularly entertaining campaigns reveals just how inventive some of these manoeuvres can be, while at the same time shedding important light on the complex theoretical relationship between multimodality and intersemiotic translation.

Together, all of these articles illustrate the intricacies of the translational processes occurring between media that are themselves multimodal (and also, sometimes, multilingual), and the need for new theoretical models to take account of them. By attempting to overcome these theoretical limitations in different ways, they each make a significant contribution to what can only be called a "revolution" under way in our discipline.

Karen Bennett

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# FAIRY TALES RETOLD IN WORDS AND PICTURES:
# TWO VARIATIONS ON THE *SNOW WHITE* THEME

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ABSTRACT: Fairy tales are widely known and acclaimed by both children and adults as part of our European collective consciousness. Translation processes play an extremely important role in their transmission, and yet, for the most part, they go unperceived by the primary audience. Using two contemporary versions of *Snow White* as case studies, this paper examines book covers and illustrations as instances of intersemiotic translation, considering the role they play in mediating and commenting upon the story in particular social contexts.
KEYWORDS: Fairy Tale, Intersemiotic Translation, Cover Art, Illustration

Sometime in the 19th century, fairy tales became an important part and parcel of children's education and socialisation in European civilisation. They were shaped by different generations in accordance with the prevalent public morals in order to provide the next generation with knowledge, instructions in acceptable behaviour, and entertainment. As a consequence, they are today widely known and acclaimed by both children and adults as part of our European collective consciousness.

The "classic" fairy tale, according to Bacchilega (1997, p. 3), is a literary appropriation of an older folk tale:

> As a "borderline" or transitional genre, it bears the traces of orality, folkloric tradition, and socio-cultural performance, even when it is edited as literature for children or it is marketed with little respect for its history and materiality. And conversely, even when it claims to be folklore, the fairy tale is shaped by literary traditions with different social uses and users.

Other tales were initially written by a single identifiable author, such as Hans Christian Andersen, though even these may have been based on stories heard in childhood. Both kinds have gone on to become a basic component of our intangible cultural heritage, rewritten for different audiences and adapted into different media.

Translation processes play an extremely important role in the transmission of fairy tales, to the extent that talking about them "is to talk first and foremost about translation" (Zipes, 2006, p. 197). Yet for the most part, this mediation goes unperceived by the primary audience: "When most children and adults hear or read 'Hansel and Gretel', they rarely think that they are reading or listening to a translation, no matter what language is being used, even German" (p. 197).

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Whatever the readers receive is doubly filtered, first by the original collector-writer and their publisher (source culture norms), and then by the translator and their publisher (target culture norms). And this already winnowed material gets sifted again when a tale is adapted for a particular audience. Naturally, when the prospective readership of the fairy tale consists of children, the translated product has to satisfy the requirements of those who purchase the book, usually adults, and those of the children who will "consume" it. This has far-reaching implications on translations (Dollerup, 1999).

There has been little research into the translations of original or retold fairy tales (Seago, 2001; Van Coillie, 2013), much less on their intersemiotic translations, except perhaps for adaptations for film and stage. This article aims to fill that gap to some extent by focusing on the intersemiotic dimension of fairy tales as represented by book covers and illustrations, with particular reference to two contemporary adult versions of *Snow White*.

## 2. Book covers and illustrations as intersemiotic translation

For a long time, the third of Jakobson's (2000) three translation categories – intralingual, interlingual and intersemiotic – was practically ignored because of the primacy of written texts. As illustrations and book covers spring from the texts they adorn, they were assumed to be unoriginal, derivative, therefore inferior, just like translations compared to their source texts. However, there has recently been an increased interest in book covers and illustrations as intersemiotic translation, with studies by authors such as Mossop (2017), Ozhan (2018), Pereira (2008), Salmani and Eghtesadi (2015), and Sonzogni (2011), amongst others.

Pereira (2008) argues that, since (according to Jakobson) artistic translation can only be achieved through "creative transposition", illustration must be intersemiotic translation *par excellence*, as it "uses the literary text for reference" (Pereira, 2008, p. 106). Although they can also be valued independently as art, pictures can translate words just like words do, e.g. by literally reproducing textual elements in the picture, by emphasizing specific narrative elements or by adapting the pictures to a specific ideology or artistic trend.

Mossop (2017) discusses whether the covers of at least some books can be seen as intersemiotic translations of the texts they introduce: "when the cover of a book in its original language does somehow reflect the text, will the cover of a fairly faithful interlingual translation do so also, or will there be some conflict between cover and translation because the text has arrived in a different publishing culture?"

Since the main function of book covers is to sell the book, they may differ from country to country in accordance with cultural expectations and traditions. However, in other cases, publishing a book with the same front cover is a condition of the contract, as uniformity may help readers, especially fans, to recognise the product and identify with it.

> While a cover may certainly convey aspects of the text, or at least not contradict it, the meaning of the text may also be sidelined, suppressed or even negated by another, much more important function of covers: they are first and foremost marketing devices (book buyers do indeed judge by the cover!), and secondarily freestanding art objects. As such, they

will tend to call up, in the minds of book buyers, themes that exist independently of the text in the source or target culture. (Mossop, 2017)

Sonzogni (2011), who published the first monograph on book covers as intersemiotic translations, takes as his premise the fact that, when a reader picks up a book, the essence of the text has been translated into the visual space of the cover. However, although in "negotiating between the verbal and the visual, book covers reveal the cultural assumptions of their designers, of their authors and of the readers of the text" (Sonzogni, 2011, p. 4), Sonzogni admits that, in practice, authors seldom have much influence over the cover of their books, given that, "in the real world, multiple paratextual influences intervene" (p. 4).

This situation may, of course, be different in cases where the author and illustrator functions are occupied by the same person. Could this be regarded as intersemiotic *self-translation* and, if so, how does it differ from conventional or third-party intersemiotic translation? Since the idea to be expressed verbally and pictorially comes from the same mind, does it make sense to consider one as the source code and the other as the target code? Or might it be more appropriate to regard the verbal text and its illustrations as two sides of the same intermedial project? What about the temporal dimension, i.e. when there is a time gap between their production?

These are some of the issues that will be broached in the following analysis of two contemporary adult versions of *Snow White* and their respective illustrations.

### 3. *Snow White* in pictures

There are many different ways in which fairy tales are intersemiotically translated into pictures. They may be accompanied by visual representations, such as book covers and illustrations, or adapted into picture books, graphic novels, comics or films, drawings and paintings. The international folk tale *Snow White* (Windling, [1997]), first published in German as *Sneewitchen* ("snowdrop") by the brothers Grimm in 1812, has been subject to all of these. Visual adaptations include the wonderful metalwork by Frank L. Koralewsky[1] (1911, Art Institute Chicago); 17 films – not counting television movies, series and episodes –, among them the 1937 animated film by the Walt Disney Company, the 1997 horror film *Snow White: A Tale of Terror* (directed by Sam Cohn), and the 2012 live-action film *Snow White and the Huntsman* (directed by Rupert Sanders); Bill Willingham's 2002 comic *Fables* and the videogame based on it (*The Wolf Among Us*, 2013); a 2016 graphic novel by Matt Phelan; Paula Rego's paintings on the theme, *Swallows the Poisoned Apple*[2] and *Snow White Plays with her Father's Trophies*[3] (1995, pastel on paper), and a painting by Fiona Rae

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[1] Available at: https://www.artic.edu/articles/620/snow-white-and-the-seven-dwarfs (Accessed: 2 September 2019).

[2] Available at: https://www.saatchigallery.com/artists/artpages/rego_paula_swallows_poisoned_apple.htm (Accessed: 2 September 2019).

[3] Available at: https://www.saatchigallery.com/artists/artpages/rego_paula_snow_white_playing.htm (Accessed: 2 September 2019).

entitled *Snow White changes into something rich and strange*[4] (2017, oil paint on canvas), among others.

The classic image of Snow White as docile maiden and exemplary housekeeper originates from the Victorian era, as can be seen in Figures 1 to 3, two of which dispossessed Snow White of her black hair: blackness is so strongly associated with evil that a pure, innocent heroine must have blonde or at least not-too-dark brown hair, which even Batten adheres to in his painting (Figure 4). Particularly influential were the pen-and-ink drawings and watercolours of Arthur Rackham (1867-1937), which Walt Disney admired so much that he instructed his illustrators to adapt them for use in his 1938 animated film *Snow White and the Seven Dwarfs*. However, Rackham's picture (Figure 5) is not so idyllic as the images from the 19th century, although Snow White still keeps her passivity: both he and Batten chose to show the princess in her sleep, surrounded by little men of not too prepossessing appearance, and the general atmosphere of these pictures does not seem to guarantee a happy ending. The variations in Snow White's age also have to be noted, especially as the tale ends with a royal marriage, as Tatar (2002, p. 83) points out: from Vogel's prepubescent girl through Meyerheim's adolescent and Rackham's teenager to Crane's and Batten's adult, the difference in age appears to be at least ten years. Perhaps Gaiman's paedophile prince was inspired by a visualisation similar to Vogel's (who is most truthful since Snow White is seven years old when persecution by her evil stepmother begins). Unconsciously, we all retain the images seen in our childhood and compare the pictures we later encounter to them.

These visual representations express the characteristics expected from the ideal girl (and woman) in the period and may even overemphasise submissiveness for children as a reaction against women's liberation. Grimms' tales were often used to impart cautionary and exemplary moral lessons to their intended – double – target audience: bourgeois children and adults.

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[4] Available at: https://www.tate.org.uk/art/artworks/rae-snow-white-changes-into-something-rich-and-strange-t15085 (Accessed: 2 September 2019).

Figure 1. *Snow White* title page, by Walter Crane (Grimm and Grimm, 1963).



Figure 2. *Snow White and the Seven Dwarfs* ("The girl serves food"), by Paul Meyerheim (Grimm and Grimm, 1890).

Figure 3. *Snow White and the Seven Dwarfs*, by Hermann Vogel (Grimm and Grimm, 1894).



Figure 4. *Snowdrop and the Seven Little Men*, by John Dickson Batten (tempera on gesso on canvas) (Batten, 1897).

Figure 5. *Snow White*, by Arthur Rackham (Grimm and Grimm, 1909).

However, as Windling (2000, p. 14) points out, the Snow White theme is actually "one of the darkest and strangest to be found in the fairy tale canon – a chilling tale of murderous rivalry, adolescent sexual ripening, poisoned gifts, blood on snow, witchcraft, and ritual cannibalism…". It is, therefore, unsurprising that more recent versions of the tale have chosen to highlight these darker aspects, in some cases turning it into something closer to a horror tale.

In the next part I shall examine two contemporary retellings of *Snow White* and the illustrations that accompany them, in order to determine the extent to which they may indeed be considered intersemiotic translations.

## 4. "Red as Blood", by Tanith Lee

By the time the anthology *Red as Blood or Tales from the Sisters Grimmer* was published by DAW Books in January 1983, Tanith Lee was an acknowledged, full-time writer who had already won the British Fantasy Award. The book contains nine fairy tales retold in a manner which blends fantasy, horror, erotica, and romance, plus four one-page black-and-white interior linocut illustrations done by the author herself:[5] one a frontispiece and three depicting a scene each from tales "Red as Blood", "The Golden Rope", and "Black as Ink". The stories have been described as "TWISTED – tales of bloodlust, sexual frustration, schoolgirl nastiness, world-devouring ennui, and a detailed obsession with Satanism that truly makes one wonder" (Sterling, cited in Tiffin, 2009, p. 150).

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[5] She studied Art for a year at Croydon Art College before switching to writing.

The title story "Red as Blood" (1979) is based on the *Snow White* theme[6] and has been translated into Dutch (1989), German (1988), Hungarian (2015), Italian (1996), and French (1981, 2002). What is most noticeable about this story is the way in which it keeps all the main motifs of the original story, but subtly twists them. Until the very end, it seems like a dark fantasy told by an omniscient narrator, in which the wicked stepmother, whom we all know from the Grimms' tale, appears as important as Snow White herself. But the author reverses the roles: the princess called Bianca turns out to be a vampire that has inherited her condition from her mother, while the stepmother, the Witch Queen, is a devout Christian, and even has a Latin-speaking magic mirror. In this version, the dwarves become dwarf trees, and Prince Charming, the rescuer of the damsel in distress, is transfigured into Jesus Christ.

The three colours usually mentioned before the birth of the princess Snow White (red as blood, black as the raven's wing and white as snow) lend themselves particularly well to the vampire theme. Indeed, it is rather surprising that, as far as I know, nobody thought to give the tale the vampire treatment before Lee, particularly as the theme was undergoing something of a revival: the humanisation of vampires and the reconceptualisation of monsters started around this time.[7] In this version, the princess' vampire nature is hinted at from the very beginning: her mother, who did not like the daylight or possess a mirror, licked the blood off her pricked finger, and when a few drops of holy water fell on her corpse, her dead flesh smoked. The imagery is also heavily Christian: the Prince who comes to free her is the Saviour himself, and the princess gets a second chance by going through a sort of purgatory: she has to pass through a purple, then a crimson, and finally a yellow room, after which she loses her body and becomes a beating heart which turns first into a raven, then into an owl, and finally, after she has lost all her blackness and all her redness, into a white dove. Thus, the story has an unsullied happy ending; total redemption is achieved when, delivered from evil, Bianca can restart life as a seven-year-old child.

The style of the narrative is rich and ornate, though most descriptions and dialogues are brief. Some passages have a strong rhythmic beat that is almost musical:

> "Seven asleep, seven awake," said Bianca. "Wood to wood. Blood to blood. Thee to me."
> […]
> Hop, hop, hop, hop. Hop, hop, hop.
> In the orchard, seven black shudderings.
> On the broken road, between the high hedges, seven black creepings.
> Brush crackled, branches snapped.
> Through the forest, into the clearing, pushed seven warped, misshapen, hunched-over, stunted things. Woody-black mossy fur, woody-black bald masks. Eyes like glittering cracks,

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[6] Lee also wrote a short story entitled "Snow-Drop" (1993) and a novel entitled *White as Snow* (2001, Tor Books) on the theme.

[7] Lee, along with a few eminent fantasy and horror writers, such as Anne Rice (*Interview with a Vampire*, 1976) and George R. R. Martin (*Fevre Dream,* 1982), became the forerunners of this trend, which of course culminated in an almost two-decade-long vampire cult in popular genres, especially in juvenile (young adult) literature.

mouths like moist caverns. Lichen beards. Fingers of twiggy gristle. Grinning. Kneeling. Faces pressed to the earth. (Lee, 1983, pp. 30-31)

The unusually frequent use of colours seems symbolic, particularly the way they are associated with the characters and events. The repetition of magical numbers also resembles the original fairy tales: three colours, the queen's three attempts to befriend Bianca, three rooms, three birds (which generally represent evil, knowledge, and innocence), seven dwarf trees, a seven-year-old child. The Lovecraftian portrayal of the unnamed evil embodied in the seven (symbiotic or parasitic) dwarf trees hints at ancient powers which lose their mobility, and thus most of their power, without a vampire.

The black and off-white[8] linocut image (Figure 6) that complements the story depicts the scene before salvation, contrasting the black-haired, white-skinned Bianca with the pale-haired Prince. The huge ring echoes the shape of the magic mirror, like a monstrance with an ever-watching eye at the centre. Further layers of meaning are added by the shape and position of the two hands in the foreground and by the slanting dark forest in the background. There are no fine details, only emblematic black lines and blots. In its way, the image is as suggestive as the narration: both illustration and text leave things unsaid, obliging the reader/viewer to flesh out the story using his/her own imagination and knowledge.

Drawing on a long symbolic tradition that combines elements from both Classical and Judeo-Christian cultures, Bianca's evil is expressed in a number of ways: by her emphatic darkness, snake-like hair (evoking Medusa), the blood trickling down her chin, a dark spot on her forehead (which may show a witch's or devil's mark), the possibly revealing décolletage, and the form of her mouth (simultaneously avid and scornful), nose (longish, flat) and eyes (she is definitely slit-eyed, with heavily applied eyeliner and possibly also eye shadow). Her position is also significant: she is on a level with the tree that provides the dark background to the Saviour.

In contrast, the Prince looks distinctly Caucasian, with big round eyes, a well-formed nose, full lips, and long, thick, light-coloured hair. He wears a light-coloured, closely fastened robe, not unlike an opulent monk's habit, and possibly has a wound in his hand at the exact spot where Bianca wears her huge ring. If so, it contradicts the text: "On his wrist there was a mark. It was like a star. Once a nail had been driven in there" (Lee, 1983, p. 35).

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[8] The yellowish tint is due to ageing of the paper on which it was printed in 1983.

Figure 6. Accompanying illustration of "Red as Blood" (Lee, 1983).
(Reproduced with John Kaiine's permission)

It is obviously not a rare occurrence that a story's descriptions and illustrations do not match; however, in this case the author and the illustrator are the same person, which makes this slight difference rather curious. We can only speculate about whether it was a deliberate attempt to offer a subtext and comment on the main story, or if each version was executed separately, according to different aesthetic criteria.

## 5. "Snow, Glass, Apples", by Neil Gaiman

This short story was first published as a chapbook – actually a benefit book for the Comic Book Legal Defense Fund – and illustrated by Charles Vess in 1995 (Figures 7 and 8). It has since appeared in various anthologies (including Gaiman's 1998 collection *Smoke and Mirrors: Short Fiction and Illusions*),[9] sometimes without pictures, sometimes with illustrations by other artists. It has also been produced as a play for voices and packaged as an audiobook (*Two Plays for Voices,* 2002, Caedmon), as well as adapted into a graphic novel by Colleen Doran and Gaiman (Figure 11). According to the Internet Speculative Fiction Database,[10] it has been translated into Dutch, French, and Spanish (there is also a Hungarian version, although this is not mentioned there).

Its tremendous success must partly be ascribable to the great popularity of the vampire genre in the nineties and beginning of this century, which enabled it to sit alongside bestselling titles such as Steven Brust's *Agyar* and Tanya Huff's *Blood Price*, and series like Barbara Hambly's *James Asher*, Kim Newman's *Anno Dracula*, Alloy Entertainment's *Vampire Diaries*, and Stephanie Meyer's *Twilight*. Another contributing

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[9] Other anthologies include those edited by Adams (2009), Beagle (2010), Brite (1997, 2005), Datlow and Windling (1997), and Greenberg (2007).
[10] Available at: http://www.isfdb.org/cgi-bin/pubseries.cgi?40 (Accessed: 2 September 2019).

factor is its multimedial approach. It seems that, in the 21st century, editions that involve text, pictures, and recorded voices are more commercially attractive than those with a literary approach alone.

This particular reworking is a story of unrelieved horror. It is narrated by the stepmother, the wise woman or witch queen, who recognises the princess for an unnamed terror very soon, yet does nothing to save her husband, the king, from her. When the king dies sucked dry by his daughter, the queen commands her to be removed from the palace to the forest during daytime. However, the princess continues killing the dwarf people of the forest, so the queen poisons three apples and takes them to the wood for her stepdaughter to eat. The first bite poisons the princess, her heart stops, and for a while the country prospers. Then a necro- and possibly paedophile prince, whom the queen had tried and failed to seduce, finds the princess in a coma and rapes her. The act dislodges the poisoned piece, and as they suit each other so well, they decide to get married and celebrate their wedding by burning the queen alive.

A few more deviations from the customary *Snow White* tale can also be detected in Gaiman's version. First of all, the three colours do not occur at the beginning of the story, but in the middle ("Her skin was still pale, her eyes and hair coal-black, her lips as red as blood.") and in the last sentence ("I think of her hair as black as coal, her lips as red as blood, her skin, snow-white."). Perhaps in connection with this, the princess does not take after her mother, as she does in "Red as Blood", which means that we do not get any explanation of what made her such a monster. Bad things just happen – which is perhaps the most horrific idea we have to face in this story as well as in real life.

Explicit sex is usually purged from traditional fairy tales and often from their adaptations as well, but in this short story it is a repetitive presence. First, the king deflowers the sixteen-year-old heroine as is his right; after their spell-wrought marriage, he sends for her whenever he wants sex; then it transpires that the princess commits sexual abuse as well, while drinking her father's blood; in the forest, literally and metaphorically heartless, she kills a monk during sexual congress. The next such scene is the queen's attempt at seducing a visiting prince, who is unable to have sexual intercourse with a live woman, and therefore buys the seemingly dead princess in order to rape her.

The reverse ekphrasis, the representation of texts into images by the artists, also emphasises the horrific side of the story, with a marked use of black, white, and red. Charles Vess' black-and-white pencilled picture (Figure 7) in the first DreamHaven edition (Gaiman, 1995) depicts an unkempt and furious child, a little bird- or harpy-like, right before attacking, that is, her bestial features predominate over her humanity. It translates the terrifying aspect of the child's waywardness perfectly and creates a strong connection with the opening sentence of the story ("I do not know what manner of thing she is."), as well as with the scene when the queen observes how her stepdaughter follows and kills her prey in the forest: "As I watched, in the eye of my mind, I saw her edge and step and flitter and pad from tree to tree, like an animal: a bat or a wolf".The expressive picture focuses on the stepdaughter placed in the middle, but the composition gives an impression of

asymmetry due to the ominous trunk and a very peculiar-looking main branch of the tree upon which the girl perches, and the unexplainable white spots add to the frightening atmosphere. The front cover (Figure 8) employs the same dehumanising trick to enhance menace: in it, a human figure can hardly be distinguished from the vegetation, appearing to mingle with it. Vess' art has been influenced by many artists, including two great classics, Rackham and Vogel, already mentioned in this article.



Figure 7. Charles Vess' interior illustration of the DreamHaven edition (Gaiman, 1995).
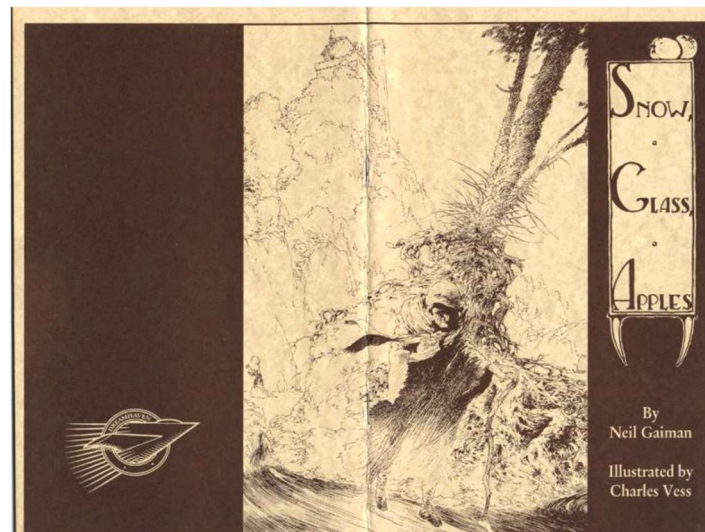


Figure 8. Charles Vess' front cover of the DreamHaven edition (Gaiman, 1995).

George Walker's wood engraving in the 2002 Biting Dog Press edition (Figure 9) portrays the queen fleeing from her stepdaughter in panic, after dropping the basket with the poisoned apples. The last word of the title and the author's name printed in red have a dramatic effect, since everything else is black and white, while at the same time alluding to the part about the famous three colours in the brothers Grimm's tale. The vaguely female,

featureless black silhouette on the right side, small, yet dominant compared to the queen in the foreground, inspires terror by its very indistinctness. It is the only portrayal in which the artist does not place Snow White in the centre of the picture, corresponding to the story. Interestingly enough, he used one of the ten "Snow, Glass, Apples" woodcuts to illustrate a point in his book *The Woodcut Artist's Handbook* (Walker, 2005, p. 40), and that picture, representing the queen, is also slightly asymmetric.
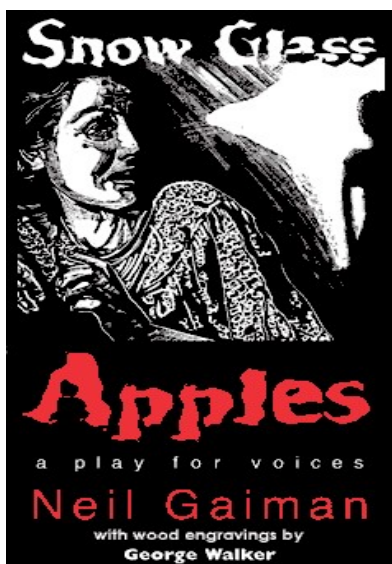


Figure 9. George Walker's woodcut (Gaiman, 2002).

Julie Dillon's painting (Figure 10) on the cover of a 2008 limited-edition gift-set by Black Phoenix Alchemy Lab conveys a very different impression with its broader palette of colours, although it is as disturbing – if not more so – than the others. There is a naked girl's bust in the middle of a circle in the upper part of an ochre rectangular frame filled with pale green. In the circle's background, it is snowing on stylised trees. The circle is broken by an apple which hangs on a red thread, probably flowing blood, coming from the girl's mouth, and which is enclosed, bracketed by her black hair. The apple looks like a despairing face. The girl's eyes have no whites, are a little slanted and very dark, and express both soullessness and determination. The blackness of hair and eyes and the redness of the mouth, flowing blood and apple, are very striking against the pale background.



Figure 10. Julie Dillon's front cover (Dillon, 2009b). (Reproduced with the artist's permission)

Figure 11, one of the six interior images, which illustrates the scene when the prince shatters the glass coffin in order to rape the seemingly dead princess, employs the traditional black, white, and red (and a few greys). The gaping mouths express mindless brutality on both sides, although the girl has not yet regained consciousness. Interestingly, it looks like she is just dropping the apple, and perhaps this element symbolises the suspended state, frozen time.



Figure 11. Julie Dillon's interior illustration (Dillon, 2009a).
(Reproduced with the artist's permission)

All of these images respectively emphasise, firstly, ferocity and resolve; secondly, imprinting others' mind with blind terror and obedience; thirdly, hunger and doggedness; fourthly, ostensible vulnerability and mindlessness – against which one does not have a ghost of a chance. The front covers obviously attempt to give a general impression, and succeed admirably, while the interior illustrations may be more specific (compare Figures 7, 9, and 10 with Figures 8 and 11). Yet, despite the identical sentiments they evoke, their composition, toolkit, medium, and execution could not be more diverse: for instance, the three book covers centre respectively on the queen (Vess), on both the queen and her stepdaughter, though not to the same extent (Walker), and on the stepdaughter alone (Dillon), which reflects the fact that Gaiman's story has two active heroines struggling for supremacy. The artists also belong to different representational traditions, but they all chose a simple, unornamented way to express their visions, so they contrast with the image created by Colleen Doran for the Dark Horse Comics cover of the graphic novel version (Figure 12), published in August 2019; the latter is reminiscent of Harry Clarke[11] and represents a much more Art Nouveau style. It shows a beautifully groomed, bejewelled woman who holds a length of twine with a bleeding heart in her bloodied hands. The queen here is highly stylised, with an expressionless face, slightly slanted and accentuated eyes, and claw-like fingers. The artist uses black, white, red, gold, silver and blue, as well as royal symbols. The picture conveys a very different mood than the previous ones due to its

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[11] "Doran has cited Clarke as a spirit guide and visual informer of her work on this book" (Okay, 2019). Further comparisons can be seen at https://comic-watch.com/comic-book-reviews/snow-glass-apples-fearsome-faerie-fables-for-the-fireside (Accessed: 2 September 2019).

elaborateness. The few interior images also publicly available are packed to the gills, minutely detailed, vibrant, and colourful, and seem to really adapt Gaiman's ideas to visual implementation as dictated by the needs of this format; obviously, a graphic novel can cover much more than a book's front cover or illustration, usually subordinated to other aspects such as the narrative or marketing purposes. Okay (2019) thus writes in his review:

> Doran's adaptation has unearthed something within Gaiman's short story that has elevated it to more than it was before. Snow, Glass, Apples is a mixture of comics tradition – showing what was written – and the picturebook tradition of framing what was written in the iconography it inspires. Doran has pulled an illustrated encyclopedia out of the cultural roots of Gaiman's dreams and Grimm's world.

Obviously, Doran's rendition approaches visual storytelling the most, whereas the others either summarise the whole tale or just depict a particular scene.



Figure 12. Colleen Doran's front cover (Gaiman and Doran, 2019).

One thing that is interesting about all these illustrations is the way that the artists have taken the story at face value, using the various resources at their disposal to depict the princess as evil. However, Silverlock (2015) and James (2018) cast doubts on the reliability of the queen's narrative. According to Silverlock (2015):

> The shift in narrative voice is particularly crucial. Without altering most of the key portions of the plot, Gaiman presents an unsettling new version by showing the Queen's motivations and justifications of her actions in the face of the vampiric evil that is the young princess. The way that Gaiman has shifted some of the central signifiers in the plot is crucially linked to his choice of narrator: this is the Queen's story. The Queen makes several mentions of the lies that the prince and princess have told of her, implicating the traditional tale and making the original a competing narrative to the Queen's own version. Even in this version, however, the Queen is not presented as an entirely reliable narrator. The Queen's presentation of her story

is complicated by her capability for violence, power struggles and sexual manipulation. In addition to this, the Queen's belated acknowledgement of the glamour she has used on the King in their courtship adds to the sense of distrust by the reader. The Queen plays upon key icons from the traditional tale to subvert its meaning, making it a fascinating exercise to contrast their original functions in competition with the new meanings assigned to them in her narrative.

None of the visualisations are ambiguous in this respect, except perhaps the graphic novel, as Doran's ornate and overflowing pictures represent the two protagonists as quite alike, hence underscoring their rivalry: their looks and age are not so dissimilar, they both have mask-like faces (heart-shaped for the stepdaughter, which is a nice touch, and oval for the queen), smooth, wrinkle- and (most of the time) expression-free skin, and fashioned eyebrows. Even their movements resemble each other: only their colouring differs significantly. They may indeed vie for the same man (first the king, then the prince) and reign.

This might imply that intersemiotic translations share some of the characteristics that Baker (1993) suggested could be common to translations in general, namely a tendency to normalise, simplify, and make explicit. Certainly, of the illustrations analysed here, the only one that seems to buck the trend is Lee's illustration of "Red as Blood" (Figure 6), which offers a different visual information to what is found in the written text. Yet this, too, is in keeping with translation scholarship. As we have seen, Lee's illustration, unlike the others, is an intersemiotic *self*-translation: and one of the most marked characteristics of self-translations, as opposed to ordinary or "allograph" translation, is that "self-translators are routinely given poetic license to rewrite 'their' originals" (Grutman and van Bolderen, 2014, p. 324).[12] It would be interesting to examine more cases of intersemiotic self-translation to identify if such a pattern indeed exists.

## 6. Conclusions

All the retellings we have analysed here maintain the persecuted heroine motif,[13] but reverse the perspective: the wicked become virtuous, the blameless culpable, and (in Gaiman's case, at least) the villain and victim may even change places. To some extent, then, these versions restore the erotic and violent components expurgated from fairy tales in the 19th century, keeping the original motifs but in different form. In doing so, they force the reader out of his/her comfort zone, subverting expectations while adhering to both the fairy tale and (dark) fantasy genre conventions.

The visual renderings, although indeed powerful and inventive, comply with the present visual conventions of the fairy tale, fantasy, and horror genres; all of them appear to be firmly lodged in and influenced by the traditions of fine (illustrative) arts, and do not

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[12] This claim is supported by other scholars, such as Cordingley (2019, p. 352), Montini (2010, p. 306) and Grutman (2009, p. 259).

[13] Persecuted heroine is type 710 in the Other Tales of the Supernatural section of the Aarne-Thompson-Uther Classification of Folk Tales, or Tale Type Index, which categorises tales by their main motifs. Available at: http://www.mftd.org/index.php?action=atu (Accessed: 11 November 2017).

turn these upside down using the same elements to create new, thought-provoking meanings, as the writers did in their retellings. They transgress the boundaries of children's literature, so they certainly contribute to smuggling back literary fairy tales into the literature intended for (young) adults, but do not exceed the boundaries of visual representations suitable for an adult audience.

So if these beautiful and expressive images are more norm-following than the narratives themselves, to what extent can they be considered intersemiotic translations? That depends on our definition of translation. Mossop (2019) contends that visual/linguistic transposition always means an unavoidable amount of additions when a text is transposed, and a great deal of inevitable omissions when an image is described. It, therefore, "makes transpositions between language and pictures the worst possible place to look for instances of intersemiotic translating" (Mossop, 2019, p. 84). The author proposes to set up criteria to investigate intersemiotic translation with transpositions involving music. He is right regarding the fact that the findings of most research on interlingual translations and invariance-oriented criteria do not apply to intersemiotic translation.

Pereira (2008, pp. 105-106), on the contrary, compares visual representations to poetry translation and claims that

> illustrations can especially be seen as translations because as a process, the methodologies employed by illustrators are in the majority of cases the same as those adopted by translators to translate a text; and as products, illustrations play a very significant part in the reception of the literary work, so that the visual creation of the drawings is very similar to the verbal creation of the text during translation.

Recalling all the English versions of a Sappho poem Sebnem Susam-Saraeva cited in a poetry translation class, I find Pereira's comparison to poetry translation convincing enough to assert that the pictures reproduced here are, in fact, intersemiotic translations of the *Snow White* tale: they capture at least one essential component through which they evoke the same sentiments as the narratives themselves.

Finally, I would like to extend what Le Guin (2009, pp. 17-18) wrote about her version of *Sleeping Beauty* to any retelling of fairy tales:

> We can play variations round about it, imagine peasant trespassers or rapist princes, happy or unhappy endings, as we please. We can define it; we can defile it. We can retell it to improve its morality, or try to use it to deliver a "message." When we are done, it will be still there: the place (…) where nothing changes. Mothers and fathers will read the tale to their children, and it will have an influence upon those children. The story is, itself, a spell. Why would we want to break it?

All retellings of high quality, either verbal or visual, or both, certainly do not break, but renew the spell again. Just as Tanith Lee, Neil Gaiman, Julie Dillon, Colleen Doran, Charles Vess, George Walker and all the other artists did in order to please us.

**Acknowledgements**

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# DEMOCRATIZING ACCESS TO JUSTICE: THE COMIC CONTRACT AS INTERSEMIOTIC TRANSLATION

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ABSTRACT: Traditionally, legal documents such as contracts are verbally drafted by lawyers for other lawyers to read. However, it is highly desirable that the clients also understand their contents. The verbal format may be problematic if the parties do not have a common language or if they are unable to understand the legal jargon. For this reason, advocates of legal design have suggested that the contents of conventional legal documents could be presented in visual format. This paper aims to introduce one example of legal design, the comic contract, in which the verbal and visual modes interact. It discusses the process of transforming traditional legal documents into comics, which can be considered a kind of intersemiotic translation, and asks whether this format in fact improves the intelligibility and accessibility of legal documents.
KEYWORDS: Accessibility, Comics, Comic Contract, Intersemiotic Translation, Access to Justice

## 1. Introduction

Comics are no longer regarded as mere products of popular culture. They have been increasingly used as a legitimate method of visual communication in various fields of practice, such as medicine and law (for graphic medicine, see Botes, 2017; Farthing and Priego, 2016; for graphic justice, see Giddens, 2016). Comics have also been used in technical communication to give instructions, as well as in educational materials, health or risk communication, and even political propaganda (Yu, 2015). In the field of labour law, *comic contracts* – a term coined by de Rooy (2016) – have improved employees' and employers' mutual understanding of their rights and duties (Andersen, 2018; Haapio, Plewe and de Rooy, 2017; Keating and Andersen, 2016; Vitasek, 2017; Waller, Haapio and Passera, 2017).

Traditional contracts are verbally drafted by lawyers who "seek to protect their clients in case of a dispute" (Haapio, Plewe and de Rooy, 2017, p. 3). As contracts regulate the rights and duties of the signing parties, it is essential that their contents are expressed clearly enough to be accessible to the user. However, this may become problematic if the signatories do not share a common language, or if one of them is not able to understand the legal jargon. The result may be conflicts or other problems, something that has been recognized by various campaigns for simplified language.[1]

A few years ago, Robert de Rooy, a South African lawyer, took up the matter of accessibility and developed an employment contract in visual form for his client, South African fruit company ClemenGold. The aim was to address the needs of employees who either cannot read well or have difficulties understanding the language in which the contract is written, calling it a *comic contract*. His comic employment contract, which is

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[1] Examples include the Plain English movement (http://www.plainenglish.co.uk), the Português Claro initiative (https://claro.pt) and The Finnish Centre for Easy to Read (https://selkokeskus.fi/in-english).

legally binding, was adopted in the spring of 2016, and by 2017 had been signed by more than 200 fruit pickers (Haapio, Plewe and de Rooy, 2017, pp. 412-413, 416). The format has now been taken up by other employers for various target groups in South Africa (de Rooy, 2016) and in Australia (Andersen, 2018; Aurecon, 2018).

Translational processes are fundamental to this kind of legal design, as it involves reworking a traditional, verbally drafted document into visual form. In terms of Roman Jakobson's (1966) definition, it implies not only intersemiotic translation, but also intralingual translation, as will be demonstrated later. The main aim of our paper is to study whether the visual language of comics improves the accessibility of legal documents. We will examine South African and Australian comic contracts from an interdisciplinary viewpoint – legal dogma and Translation Studies – and discuss how comic contracts travel from one jurisdiction to another or, in our case, into Finnish jurisdiction.

In the following sections we will discuss the difficulties involved in understanding written legal documents, the characteristics of comics in general, and how an employment contract from South Africa came to be translated into comic book form. We will also examine if a comic contract increases accessibility, whether it could also be legally binding in other countries, such as Finland, what the visual form could add to the traditional written form, and what should be taken into consideration when translating contracts into comics.

## 2. Access to justice

From the perspective of legal research, our article is connected to the ongoing discussion about citizens' *access to justice*. Research in this area focuses on how people can access their rights, as having formal rights is not enough; rights should also materialize in practice (Ervasti, 2011; Garth and Cappelletti, 1978). However, the debate usually revolves around access to courts or to legal remedies *after* the legal problem has occurred, rather than focus on how people can exercise their rights before there is a decision to appeal or a contract breach is brought to court. This paper emphasizes the possibilities of accessing rights *before* problems arise.[2] This is closely linked to proactive legal thinking, which seeks to ensure that goals are met to avoid long and daunting legal processes (Haapio and Haavisto, 2005).

It is also a question of *procedural justice* that people are prone to accept legal solutions that have been achieved via measures people themselves regard as legitimate and fair (Haavisto, 2007; Koulu, 2016, p. 170; Lind and Tyler, 1988). The degree to which people commit to the outcome of a legal process is tightly related to the actual process by which the outcome is achieved. Processes that are easy for people to commit to are characterized by transparency and clarity. The only way for a person to truly commit to a process outcome – a contract, for instance – is to genuinely understand what is being agreed on, what kind of consequences the contract will produce, and what type of actions are expected of the client as a result of the contract.

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[2] See, however, Harvard Law School's Access to Justice Lab. Available at: https://a2jlab.org (Accessed: 15 May 2019).

Though the difficulty of understanding legal documents often derives from the fact that the law itself may be viewed as remote and arcane by ordinary people, problems also stem from the language used. Legal documents are full of terms and notions unfamiliar to laymen. The need for accuracy often outweighs intelligibility, as the target reader of the document is often implicitly understood to be the lawyer rather than the signing parties (Haapio, Plewe and de Rooy, 2016, 2017). Yet an accurate but obscure legal document does not provide justice. For instance, signing parties who do not understand the contract cannot make use of the possibilities offered in it, let alone act according to it. Such misunderstandings cause unnecessary complaints, disputes and court cases – thus resulting in unnecessary costs, loss of time and feelings of unfairness.

Lately, legal documents have been examined from the regular user's point of view. It does not seem to be enough to seek legal certainty and prepare for possible court cases by trying to make sure that all the risks are borne by the opposing party. The goal of negotiations should be a common, usable, flexible and fair tool. A goal such as this can be attained if all parties understand their commitments and recognize that a legal document serves all those involved. Legal design tries to help in this regard. At its best, it does not consist of mere illustrations, but a fusion of ideas of law and design (Berger-Walliser, Barton and Haapio, 2015, pp. 6, 12-13; Haapio, Plewe and de Rooy, 2017; Waller, Haapio and Passera, 2017).

In spite of these emerging new ideas, most legal documents are still written documents. At most, there might be a map of a real estate sales document or a diagram of the time frame of a renovation plan attached in an appendix. Until now, visual formats have mainly been used as a way of presenting evidence in court, though there have also been attempts to visualize legal documents used in business. It is recognized that simple diagrams, figures, charts, tables and schedules can help prevent misunderstandings (Berger-Walliser, Barton and Haapio, 2015, pp. 5, 38; Passera et al, 2013.) Would a comic contract help people access their rights? In the following section, we will discuss what constitutes a comic contract.

## 3. Characteristics of comics

Comics are a multi-leveled and multipurpose art form which have been defined in various ways. There has been a lively debate among researchers as to whether they should be considered a medium, a language or a semiotic system. For Cohn (2013, pp. 2, 13), they combine two semiotic systems as they are written in two languages: verbal and visual. This feature makes them a multimodal text (Tuominen et al, 2016).

However, different genres can be expressed through the visual language of comics. This has led to comics being referred to as multiple genres rather than a single one. This sequential art form can be categorized as comic strips, short graphic novellas or graphic books, depending on the length of a given work, or as entertaining, instructional or educational, according to their primary function (Zanettin, 2008, pp. 5-6). Comics can also be subclassified by their literary genre (e.g. journalistic, horror or autobiographical) or by

indicating the contents of the narration (e.g. superhero comics, war comics or erotic comics) (Bramlett, Cook and Meskin, 2016; Oittinen and Pitkäsalo, 2018).

Even if there is no all-embracing definition, it is undeniable that comics are a multimodal entity in which the verbal and visual contents can be combined in several ways, creating a narrative whole. Sequential art researcher Scott McCloud (1994, pp. 153-155) offers seven categories of word-image combination: word-specific, picture-specific, duo-specific, additive, parallel, montage and interdependent combination. Juha Herkman (1998, p. 59) simplifies McCloud's categorization by dividing word-image combinations into four functions. According to him, in word-specific comics the image fulfils only a complementary role, acting as an illustration rather than as an essential element of the meaning-making process. Picture-specific comics may be based on image only (silent comics), or the verbal elements may be present only in the form of sound effect. The verbal and the visual may also be combined in several ways: the image can strengthen and clarify the verbal contents of the comics or vice versa: the words can bring further meanings to the visual contents. The same contents can also be told twice (see McCloud's duo-specific combination) or even three times, with the help of visual and verbal means. In addition, the image and the written text can be incommensurate, which means that visual and verbal contents can tell different stories, or the visual contents may stand in controversy with the verbal message. In this case, the image and the words depend on each other even more than is usual in multimodal texts, and the reader can understand the whole meaning of the story only if the verbal and visual contents intertwine (Herkman, 1998, p. 59).

In comics, the panels follow each other according to the order chosen by the artist, and build up transitions in the narration. They can be transitions from moment to moment, action to action, subject to subject, scene to scene, aspect to aspect, or they can be *non sequitur* transitions (McCloud, 1994, pp. 70-72). As regards their structure, comics are a versatile art form that combines techniques from literary genres and visual arts. They consist of consecutive panels including images, sound effects and other effects, pictorial symbols and possibly written text attached to the images in various ways. They are an inherently sequential art, in that the basic story is told across a sequence of panels. In fact, readers are crucial in this form of storytelling: they fill in the gaps between the panels, completing the missing parts of the story according to their expectations and previous world knowledge. This gap-filling task is guided by the visual and the verbal hints given in the panels. It is fair to say that the story is created in the mind of the reader, even if the artist leads the reading process by choosing the order and the contents of panels (McCloud, 1994, pp. 68, 70-72; Zanettin, 2008, p. 13).

## 4. Comics as employment contracts

Comics can also be analyzed from the perspective of translation. According to Jakobson's (1966) typology, translation can be divided into three types: interlingual, intralingual and intersemiotic. Comics themselves might better be categorized as multimodal documents since they involve verbal material as well as images, but the process of transforming the

employment contract into a comic contract may be classified as intersemiotic translation because it implies a transposition from a written to a visual code. Intralingual translation is involved as well, of course, because the verbal contents of the original employment contract are transformed in a new, clearer form.

The sample contract given in Figure 1 is a comic contract in use in a fruit plantation in South Africa. It was developed by de Rooy and artists working for a company called Jincom, for his client, ClemenGold. The contract's visual dimension is not mere illustration, but an essential part of a legally binding document. It was developed because fruit pickers had been having problems with understanding the traditional contracts in written form, and unnecessary disputes had arisen from the misunderstandings (Fresh Plaza, 2016; Vitasek, 2017). Subsequently, the visual contract was tested by a small group, and when the feedback verified that the redesigned form was working, the comic contract was launched in the spring of 2016.

Today, hundreds of fruit pickers have already signed the comic contract developed by de Rooy (Haapio, Plewe and de Rooy, 2017, p. 6). Figure 1 shows some pages taken from the sample contract. It is a visual document, but is it possible to read it as a comic book?
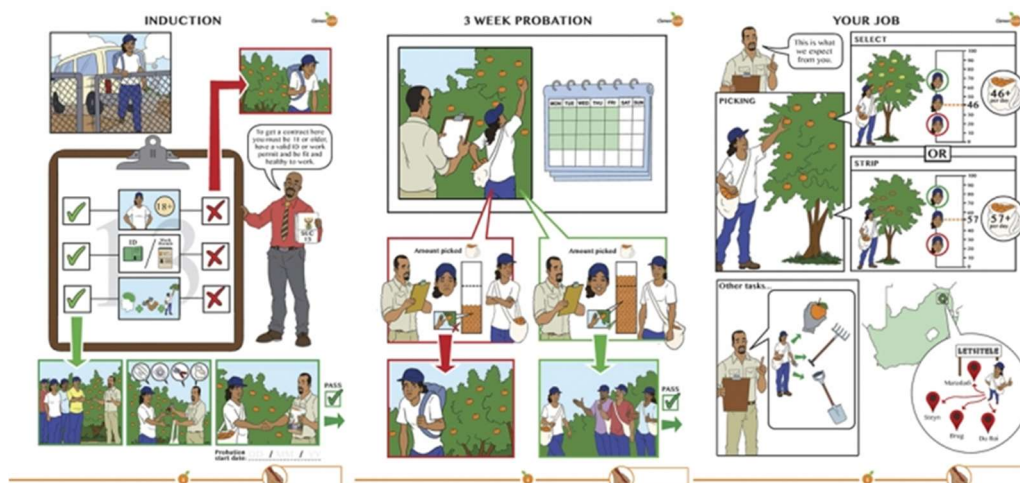


Figure 1. Three pages of the comic contract developed by Robert de Rooy (Creative Contracts, no date).

The pages are from the first part of the employment contract, representing the starting phases of the recruitment process. The sample contract apparently meets the criteria of comics, as the way in which the verbal and visual contents vary in these pages is characteristic of this form, and the panels are mainly picture-specific. However, on the first page, the important parts are emphasized twofold, through the layout and by doubling the contents. Firstly, the main information is presented in the middle of the page, in the form of a folder with three images showing the requirements for the job. Secondly, having the criteria in both visual and verbal form highlights the importance of the zoomed contents, i.e. the contents of the three images are also explained in words in the bubble indicating the employer's speech.

The first page can be read as a linear narrative, one of the characteristics of comics. The reader builds a story with the help of visual and verbal hints represented by filling in the gaps between the panels: in this case, a job applicant comes to the farm and the employer checks that the job requirements are met (the applicant must be at least 18 years old, healthy, and have a valid ID or work permit). If the requirements are fulfilled, the applicant will be briefed, and he/she can start working. However, if the requirements are not fulfilled, the applicant must leave the farm.

Two kinds of transitions between the panels on the first page depict the development of the narration. At the top of the page, the aspect shifts from applicant to employer (aspect-to-aspect transition, according to McCloud's taxonomy), while at the bottom of the page the panels depict what McCloud calls moment-to-moment transition. In the first panel, the employer meets the new employees, while the second shows the details of the briefing and the third depicts the moment when the briefing is over and the employer and employee shake hands. Although the sequence of the panels on the first page does not follow the conventional Western reading direction of the comics, understanding the course of events does not cause difficulties because there are arrows directing the reading process.

The second page consists of information about the three-week probationary period and the provisions employees must fulfil in order to stay employed after this period. Again the arrows direct the reading process. However, the contents of the third page require closer examination. This originates mainly from the fact that even though the reading direction is led by the arrows, the reader does not necessarily understand at first glance how the different fruit-gathering methods ("picking", "selecting", "stripping") actually differ from each other, or how they take their stand in chronological order. A closer reading shows that selecting and stripping are methods of fruit picking, because the quadrangles indicating the amounts of the selected or stripped fruits are, in fact, speech bubbles. The contents of the last panel need closer attention as well, because the two panels at the bottom of the page are not distinctly in connection with each other. However, the meaning of the panels becomes clear for the reader through context.

These panels can be read as a story which is told using two modes, visual and verbal. Here image and words complement each other. This and the remarks above indicate that the comic contract under analysis meets the criteria of comics. Additionally, it is worth noting that, even if the visualization of a legal document belongs primarily to the category of intersemiotic translation, the visual language occurs in conjunction with written language, frequently rewritten in plain language. This "bilingualism" makes the contract's multimodal form problematic from the viewpoint of Jakobson's typology, because translating the comic contract fits into two categories: partly into intersemiotic and partly into intralingual translation. The overlap between these categories in multimodal texts shows the incompletion of the typology, while making the translation of a multimodal text into another language even more complicated, since the translator needs to be conscious not only of the labour law of the source and target cultures, but also of the cultural

meanings of the visual contents depicted. In some cases, the translator must even touch up the image in order to create an equivalent target text, as shown below.

## 5. Does a comic contract increase accessibility?

It is clear that a contract in visual form must also be legally binding. If the comic contract is only an attachment offering extra material that helps the contracting parties understand its content, there may be uncertainty about which material is decisive. The examined contract (Figure 1) is a legally binding employment contract in South Africa and would, most likely, be binding in other jurisdictions. For example, in Finland there are no legal obstacles for an employment contract to be legally binding if it includes images or even if it is designed entirely in images. The Employment Contracts Act (55/2001) simply states that "an employment contract may be oral, written or electronic" (Section 1:3.1), not providing any further guidance as to its appearance or form. However, it stipulates that there should always be two copies of the contract – one for the employee and one for the employer. The only requirement is that the employment contract provides information on the following:

> 1. the domicile or business location of the employer and the employee;
> 2. the date of commencement of the work;
> 3. the date or estimated date of termination of the fixed-term contract and the justification for specifying a fixed term;
> 4. the probationary period;
> 5. the place where the work is to be performed or, if the employee has no primary workplace, an explanation of the principles according to which the employee will work in various work locations;
> 6. the employee's principal duties;
> 7. the collective agreement applicable to the work;
> 8. the grounds for the determination of pay and other remuneration, and the pay period;
> 9. the regular working hours;
> 10. the manner of determining annual holiday;
> 11. the period of notice or the grounds for determining it. (Hietala et al, 2016, pp. 59, 161-166)

Such legal provisions may well be fulfilled by the comic contract, but there is a need for quite a lot of information in written form. From a lawyer's viewpoint, it is hard to see how all of the required information could be told visually. This way of thinking is based on the fact that the legal basis of a contract lies in written material – legislation, collective agreements, codes of conduct – and that, up to now, legal design has generally referred to a form of legal text in which images are only illustrations or, at most, complementary to the verbal text.

In the examples used in this article, the contract is partly in written form. However, the verbally represented sections have mostly been rewritten in plain language. During the translation process, the most important task of the translator is to take into consideration the reader of the target text along with the target context of the text. Therefore, a

functional relation between verbal and visual elements is bound by the purpose of the contract.

There is also a cultural dimension that needs to be taken into account when designing a comic contract. Readers need to know, for example, in what order the panels of comics should be read and what different symbols mean. As mentioned above, visual literacy does not only imply understanding the visual language of comics, but also an ability to recognize cultural meanings in images. Figure 2 shows the kinds of cultural and legal problems one may run into when working on an interlingual translation. The example is taken from the housework contract developed by de Rooy and drawn by Chip Snaddon.



Figure 2. Pages from a housework contract (Haapio, Plewe and de Rooy, 2016).

The first page of the contract is reserved for information about the contracting parties. The second page depicts work assignments, the third announces the job's starting date, daily working hours and breaks, while the fourth illustrates the right to maternity leave and days off for familial reasons. At first sight, this seems unambiguous and easy to understand. The most essential information is presented both verbally and visually and the symbols chosen for the panels do not leave room for misinterpretation (with icons symbolizing various work assignments, calendar, clock, grave, etc.). However, since comic contracts are made for a specific target audience, legal provisions such as daily working hours might differ in another employment contract. If a contract was used as a base for another employment contract, much of it would have to be redrawn and rewritten because the verbal content cannot contradict the visual content. Comic contracts are not always transferable to a new context, but then neither are purely written contracts.

A comic contract becomes even more complicated if it is translated into another language and culture. Legislation on, for example, daily working hours or breaks might differ dramatically; as a result, the icons used in the contract would have to be reworked. Moreover, emphasizing a funeral as a reason for family leave (instead of caring for a sick child, for instance) may seem surprising from an European viewpoint. Legal cultures differ, therefore a comic contract has to be localized to fit into each country's legislation and judicial system.

In addition, facial expressions, gestures and poses may be understood quite differently from one country to another, even though some expressions seem to be

universal. For example, a smile may mean either friendliness or insecurity, depending on the culture. Gestures may differ even more: a completely neutral gesture in one cultural environment may be offensive in another (Pitkäsalo, 2018; Schneller, 1992). As a result, there can be differences in interpreting a comic contract even within the same country (among immigrants and natives, for example).

The housework contract represented in Figure 2 is not as accessible as the employment contract in Figure 1 because it contains a considerable amount of written text, which requires language-related knowledge. Contracting parties who lack sufficient language skills may feel that the contract does not relate to them, since the character which is supposed to portray them is depicted talking in English.

Hence, a comic contract does not automatically improve accessibility. Cultural or other forms of visual literacy may compromise people's access to justice, i.e. to their legal rights and to fairness. An image may bring along new risks and add legal uncertainty if the visual information is more open to various interpretations than a verbal one. The visual form may also highlight matters that are not evident in a verbal one. For example, if employer and employee are represented with dark skin, the contract presupposes the colour of their skin. Employers and employees should, however, be presented as neutrally as possible. Such a solution was presented in an Australian contract (Figure 3), where people are depicted as "balls" or light bulbs (Aurecon, 2018). This might work also when localizing a comic contract to another lingual and cultural context. However, this might cause new problems if the readers cannot relate to these figures.



Figure 3. Representation of people in an Australian contract (Aurecon, 2018).

De Rooy intended to react to these problems in advance by developing the visual contents of the contract in as clear and univocal a form as possible. There is no point in translating a contract if it does not make it clearer, more understandable and more accessible. Researchers suggest co-creation, in that all the contracting parties are included in the drafting process (Berger-Walliser, Barton and Haapio, 2015, pp. 12-13; Haapio, Plewe and de Rooy, 2017).

Some people may argue that a comic contract can be viewed as childish or degrading to adults. However, results show quite the opposite. The signatories to de Rooy's employment contract did not perceive it as degrading or felt as though they were being

treated like children (Vitasek, 2017). Even if the visual format seems childish, researchers in legal design have found that people tend to be satisfied with clear information: clarity may be regarded as politeness (Waller, Haapio and Passera, 2017). Moreover, engineering and infrastructure advisory company Aurecon did not consider the visual form degrading either when it launched a visual employment contract for all its employees (Aurecon, 2018).

## 6. Conclusions

Transforming a written text into visual form is a multi-leveled task in any situation, but it becomes even more complicated in the domain of law. When a traditional legal document is reformed into a multimodal text, the artist and the lawyers must cooperate. The legal prerequisites have to be taken into account, but the rules of creating comics are also essential. The artist needs to consider, with the assistance of an attorney, what are the most important turning points to be depicted, and what moments or actions will be expressed in the panels in order to apply transitions of narration.

The starting point for visual legal design is the end user: the main question is, therefore, how a legal document could be made clear and understandable for all users, not just lawyers. If the contracting parties cannot understand the contract, the document needs to be rewritten. A comic book may, thus, be a useful and strategic tool to improve such understanding and a way to make sure that people can access their legal rights.

However, accessibility does not automatically improve by presenting a document in visual form. In comics, the verbal and visual elements form a whole that can only be understood if these elements intertwine in the reading process. Users of a comic contract may lack visual literacy, or readers from different cultures may not understand the symbols used. In this case, having a contract in visual form may compromise access to justice. However, traditional legal documents have similar problems when transferred from one legal culture to another, since they can be difficult to understand for a reader from a different (legal) culture.

An image may tell things one does not wish to tell or contradict the written text of the contract and confuse the user. Using images can also feel degrading to some people. On the other hand, images can bridge language and educational barriers and help people that are illiterate, dyslexic or unversed in a language to understand important legal documents and secure their legal rights. It is a fact that most people consider legal texts difficult to understand. In the duo-specific word-image combination, important information can be emphasized both visually and verbally; hence, by helping signing parties locate and identify important information easier, comic contracts may prove more reliable than traditional documents.

Both visual and verbal content can be understood in various ways. Traditional text-form contracts have conventions with which to tackle content uncertainty, while comic contracts have not yet developed these conventions. De Rooy (2016) has tried to prevent possible uncertainty by making the comic contract as clear and unambiguous as possible. As mentioned above, drafting accessible legal documents needs to be developed together

with users. Cooperation with the different users of a document helps in identifying the sections of traditional contracts that do not work in practice.

A comic contract as an official, legal document is a new and unconventional, possibly even a revolutionary, idea. Visualization of all employment contracts may not be necessary but, when a party's understanding of verbal text is insufficient, it may improve understanding. If the contracting party has any problems in understanding the contents of the contract, whether as a result of illiteracy, cognitive problems, illness or difficulty in textual conceptualization, a comic contract could ensure that people understand what they are committing themselves to. From an individual point of view, comic contracts may offer a tool for supporting an individual's agency, self-determination and participation, which together contribute to an overall sense of justice. Finding new and functional ways to communicate with citizens – and vulnerable groups in particular – will strengthen fundamental and human rights and social equality.

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# THE MUSICAL POWER OF *SALOME*: STRAUSS TRANSLATES WILDE

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ABSTRACT: When Richard Strauss saw Oscar Wilde's play *Salome* in Max Reinhardt's 1901 production, he felt that it "cried out for music". Indeed, the insistent repetition of dramatic phrases, incantatory dialogue, fashionable orientalism and stark emotional contrasts all lent themselves very well to iconic representation through music, as became abundantly clear in Strauss' famous opera, first performed in 1905. This paper examines the various semiotic resources that Strauss used to effectively "translate" Wilde's play into music. They include an exploitation of the possibilities for signification inherent in musical genre, traditional tonality and operatic convention, as well as the use of Wagnerian leitmotif and musical quotation. The result is a musical portrait of world teetering on the brink of moral bankruptcy – an effective rendering of Wilde's *fin-de-siècle* spirit, which also offers a subtle comment upon Strauss' own times.
KEYWORDS: *Salome*, Richard Strauss, Oscar Wilde, Musical Semiotics, Intersemiotic Translation

## 1. Introduction

On 15th November 1902, the composer Richard Strauss went along to the Kleines Theatre in Berlin to watch Max Reinhardt's production of Oscar Wilde's *Salome*.[1] Perhaps he was motivated by a desire to see Gertrud Eysoldt in the leading role, an actress who later went on to collaborate with him on numerous projects. Alternatively, he may have been stimulated by reports he had received from the poet Anton Lindtner, who had sent him a copy of the play, offering to turn it into a libretto. In any case, we know that he was impressed. He called it an "exquisite" play, and reputedly said that it "cried out for music" (*schriee nach Musik*).[2]

The performance he saw in Berlin was actually a private one because the play had not pleased the censors. In fact, till then, it had scarcely been performed at all. A London production launched by Sarah Bernhardt in 1892 had been interrupted and banned in the third week of rehearsal by the Lord Chamberlain's Examiner of Plays, while the Lugné-Poe production in Paris (February 1896), which was prepared in secret, only ran for one night. There was good reason for this. In Wilde's hands, the biblical story of the girl who danced for Herod and was rewarded with the head of John the Baptist had become a perverse psychosexual drama in which the tragedy was precipitated by lust – Herod's for Salome and Salome's for the ascetic Jochanaan. So while the ostensible reason for its banning was religious (a prohibition against portraying biblical characters on stage was used in both England and Germany), most critics have tended to assume that the real reason was its sexually transgressive nature, compounded of course by Wilde's own trial and conviction for gross indecency in 1895.

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[1] Historical information about the genesis of the opera has been compiled from Puffett (1989, pp. 1-10), Tydeman and Price (1996, pp. 31-43, 122-136), Gilman (1988) and other sources. There is some disagreement between these authors about the precise date of the performance that Strauss saw.
[2] From *Erinnerungen*, cited in Chapple (2006, p. 49) and others.

The opera, however, was to change all that. From its premiere in Dresden on 9th December 1905, when the artists took thirty-eight curtain calls, Strauss' *Salome* was a huge success (a "sensation", according to one review [cited in Puffett, 1989, p. 5]). By November 1907, it had played fifty times in Berlin alone and had also shown in fifty other opera houses around Germany and beyond. Wilde's play also got a new lease of life in the wake of the opera and was subsequently translated and produced in a wide variety of languages.[3] Only in the English-speaking world did it remain a pariah. Though performed spasmodically between 1905 and 1990 (Tydeman and Price, 1996, pp. 40-58, 78-112), it was consistently scorned by creators of canon as one of Wilde's minor plays, unworthy of serious attention (Donohue, 1997, pp. 120, 123-125).

One of the reasons for this disregard would have been its symbolist idiom, which was utterly alien to English audiences brought up on naturalist tradition in drama. The play is set, not in a concrete time and place, but in a mythical region somewhere in the hazy Orient, and its texture is static and dreamlike, built up of intricately intertwining patterns of repetitions and echoes. There is also a complex symbolism, involving colours, numbers, flowers, minerals etc., which insistently hint at the existence of a fearsome spiritual realm operating beneath the material.

While these features made the play seem strange to West End theatregoers, they also made it eminently suited to musical treatment. Strauss was not the only one to recognise this potential. In Wilde's own time, Richard La Gallienne, writing in *The Star* of 22nd February 1893, commented that the play "seems to me built to music. Its gradual growth is exactly like the development of a theme in music" (cited in Holland and Hart-Davis, 2000, p. 552); while on 11th May of the same year, William Archer (2003, p. 159), in the magazine *Black and White*, observed:

> There is at least as much musical as pictorial quality in *Salomé*. It is by methods borrowed from music that Mr. Wilde, without sacrificing its suppleness, imparts to his prose the firm texture, so to speak, of verse. Borrowed from music – may I conjecture? – through the intermediation of Maeterlinck.[4] Certain it is that the brief melodious phrases, the chiming repetitions, the fugal effects beloved by the Belgian poet, are no less characteristic of Mr. Wilde's method.

Wilde himself also described the play in musical terms on a number of occasions: for example, in the letter that he wrote from Reading Gaol which would eventually be published as *De Profundis*, he describes it as "a beautiful, coloured, musical thing", and refers to the recurring motifs that "make Salome so like a piece of music and bind it together as a ballad" (cited in Holland and Hart-Davis, 2000, p. 740). However, despite such

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[3] Walter Ledger's 1909 bibliography of translations, cited in Donohue (1997, p. 119), lists versions in German, Czech, Greek, Italian, Hungarian, Polish, Russian, Spanish, Catalan, Swedish and Yiddish. In Portuguese alone, there were seven translations between 1910 and 1992, more than any of Wilde's other plays (Bennett, 2003, p. 2).

[4] The reference to Maeterlinck is of course significant, as Wilde was clearly aiming to produce a work in the symbolist mould which self-consciously used repetitions.

claims, Wilde actually seems to have known very little about music and his comments about it are superficial and impressionistic at best (Thomas, 2000, pp. 16-19). It seems likely, therefore, that he was referring to a use of language that deliberately plays down the referential meaning of the verbal sign in favour of the material or performative aspects, perhaps in an attempt to fulfil Walter Pater's famous claim that all art aspires to condition of music. This is borne out by the fact that he originally wrote *Salome* in French, which he repeatedly describes as a musical instrument (Eells, 2010, p. 116). In this sense, then, he was experimenting with new sonorities, using words as if they were musical notes, evoking sound before meaning (p. 119).

Nevertheless, the play did contain a number of specific features that made it suitable for dramatic scoring, and it is these that will be the central focus of this article. My aim is to determine how Richard Strauss effectively translated these features into music and to discuss the cultural reasons for and ideological implications of his options. First, though, it is necessary to establish just which versions to consider as our source and target texts – something that is by no means simple, given the complex transits undergone by this remarkable work.

## 2. An unstable text

Both source and target works in this translational transaction are what literary scholars would call unstable texts. In the first case, Wilde wrote a French and an English version of *Salome* (Wilde, 1912, 1917),[5] which are by no means identical,[6] while Strauss prepared German and French librettos for the opera, which are both linguistically and musically distinct.[7] There are also a number of other versions which need to be taken into account. Though Strauss' French libretto was taken directly from Wilde, his German one used the Hedwig Lachmann translation that he had seen in Max Reinhardt's production, which was in turn based on one or both of Wilde's originals. The libretto, which involved extensive cuts and adaptations in relation to the play, was then translated back into English and French for performance in countries where these languages were spoken.

In this analysis I propose to consider the French and the English versions of Wilde's play as joint originals – or, as MacDonald (2011) puts it, as two sides of a "bilingual project"; for though Lord Alfred Douglas is named as the translator on many of the 20th century editions of the English play, most scholars now believe that Wilde's own interventions were so extensive that the text "became his own once more" (Raby, cited in Donohue, 1997, p.

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[5] All subsequent quotations of Wilde's play were extracted from these editions.

[6] While the vocabulary and syntax of the French text rarely rise above the norm of contemporary everyday usage, the English is rich, literary and archaic, with a lexis that is heraldic, mythical and biblical, in keeping with his distancing agenda. What is more, the characters in the English version are carefully differentiated according to their spoken style, which does not happen in the French (Bennett, 2003, pp. 7-9).

[7] "You will only realize the full extent of my work when you have the German edition to hand and can compare how I have modified the rhythm and melody to fit the character of the French language", Strauss wrote to Romain Rolland (cited in Eells, 2012, p. 80).

122).[8] In the case of Strauss' libretto, the decision about which version to assume as definitive is made easier by the fact that the composer effectively abandoned the French one soon after its première in March 1907. Though the reasons for this are complex (see Eells, 2012; Yeoland, 2013), its effective demise is underlined by the fact that subsequent French performances have mostly used Joseph de Marliave's 1909 French translation of the German libretto instead.

Before discussing Strauss' score, let us look a little closer at the Lachmann translation on which his libretto was based. This was deemed by German reviewers to be not only scholarly and poetic, but also very natural-sounding, with one critic even going as far as to claim that it was an improvement on Wilde's originals (cited in Chapple, 2006, p. 50). However, it is by no means clear which of those originals Lachmann used as her source text. Her German version seems to contain elements from each, leading Chapple (2006, p. 49) to conclude that she may have used *both* in a "conscious re-(en)visioning process" which both "deviates from and expands on" Wilde's texts.

Chapple elaborates on this claim as follows. On the level of style, the German text follows the French in that it uses contemporary discourse rather than the archaic biblical tone of the English (Chapple, 2006, p. 47), but compensates for the "underlexicalisation" (p. 51) of that version by incorporating elements from the English (p. 61), expanding and varying the diction, and increasing the rhetorical effect (p. 50). There are also significant differences in interpretation, particularly as regards the main protagonist.

> Whereas Wilde sees Salome as a perverse figure whose lust and desire are all consuming, Lachmann's interpretation of Salome is as a figure who is pure in her sensuality; a *Natürkind*. Her sensuality is an extension of her own connection with her body and surroundings, rather than an artiface [sic] affected to ensnare men (…). Lachmann's Salome is not a wanton woman revelling in her own perversity, but rather a woman who for the first time knows desire and is consumed by it and compelled into action. (Chapple, 2006, p. 53)

Genetic studies of Strauss' personal copy of Lachmann's translation (Tenschert, 1989; Tydeman and Price, 1996, pp. 123-125) reveal something of the process through which the composer transformed this text into a libretto. He was clearly concerned with eliminating anything that was incidental to the main narrative line, and cut out as much as 40% of the script, including some minor characters, as well as passages contributing to ambience, characterization and historical contextualization. There is evidence that he also eliminated subordinate clauses that impaired the precision and flow of the diction (Tenschert, 1989, pp. 39-40), and that he sought to "purge the piece of purple passages" (Puffett, 1989, p. 4). On the other hand, he did not hesitate to rearrange the word order in the translation or even introduce some additions (see below).

Another alteration that has some significance for the way we might interpret the opera is the insistence that Herodias' page be played not by a young man but by a contralto

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[8] Comparison of the (published) French and English versions undertaken for an earlier article also convinced me that the English was immeasurably more sophisticated than the French and ultimately served Wilde's artistic purposes much better than the so-called "original" (Bennett, 2003, pp. 7-9).

(i.e. female singer). As there seems to be no aesthetic reason for this gender switch, scholars (e.g. Chapple 2006, p. 97; Tydeman and Price, 1996, p. 123) have generally assumed that it was an attempt to expunge the homosexual element suggested by the character's affection for the Young Syrian, Narraboth. Such an interpretation would be consistent with the dominant attitudes to homosexuality in Strauss' Germany, where it was viewed as a "perversion" or pathology and linked to anti-Semitism (Gilman, 1988).

Finally, in the light of the sweeping cuts made, the fact that he chose to retain the (apparently incidental) passage in which five Jews are squabbling over their religion is of particular interest, given the political and ideological climate in Germany and Austria at the time the opera was written. This will be discussed in more detail in the following section.

## 3. Strauss' intersemiotic translation

The semantic possibilities of music had of course been developed to the full by the Romantics, particularly Wagner, who influenced Strauss greatly in the early part of his career (Gilman, 1988, p. 37). This meant that, in his project to put Wilde's play into music, Strauss had a vast repertoire of semiotic resources to choose from. They included not only the quasi-indexical signs of rhythm, tempo, pitch and volume, which could be varied to express the full gamut of human emotion,[9] and the iconicity of timbre,[10] but also the grammar of Western tonality itself[11] and, by contrast, the disruptive potential offered by chromaticism and dissonance. Above all, there was Wagner's technique of the leitmotif, which went far beyond mere iconicity to allow for complex narrative development of character and theme across time.[12] As we shall see, all of these resources were mobilized by Strauss to create a work which some have called a symphonic poem,[13] though which the composer himself labelled "a music drama in one act". Whichever genre attribution is preferred, the fact that this is a transposition into music of a work that had a prior existence in another medium makes it eminently suited to analysis as intersemiotic translation.

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[9] This semiotic potential derives from the link with human physiology (voice, movement, energy expenditure). Hence, emotional involvement may be evoked by increasing tempo and volume, widening the pitch range, and creating jerky rhythms and jagged melodic lines.

[10] This refers to voice quality or, in an orchestral work, to the sound textures provided by different musical instruments.

[11] "The role of the tonic as a means for providing closure in music is specific to Western music. It was developed in the same period as central perspective in painting and had the same kind of unifying function. In the medieval modes, based as they were on the pentatonic, any note of the scale could provide the sense of an ending, and act as a 'key centre'. In the Renaissance a strict hierarchy became established between the fundamentals, so that any melody, whatever the harmonic progressions it traversed, had to return, ultimately, to the same predetermined note, the tonic. In this music there could be only one centre, one outcome, one conclusion" (Van Leeuwen, 1999, p. 98). See also Van Leeuwen (1999, pp. 35-90) and Painter (2001) on the Western tradition of homophony and its polyphonic other.

[12] A leitmotif is a melodic theme used to identify a character, or sometimes an abstract notion such as Love or Death. It does not necessarily remain intact throughout the whole work, but may be modified by transposition, inversion or a new harmonic underlay, or be subjected to pressures that cause it to break up altogether or mutate into something new. Thus the original meaning of the motif is extended, giving the impression that it is developing through time.

[13] Fauré seems to have been the first to use this designation, though he was followed by others (see Puffett, 1989, p. 60).

In this section, then, I shall look at various features of the Wilde text that particularly lent themselves to musical translation and then examine exactly how Strauss chose to render them in his opera. I shall begin by considering the insistent repetitions of dramatic phrases which gave the play its incantatory quality, before moving on to the character portrayals and the potential they offered for leitmotif. Finally, I shall consider the implications of musical Orientalism and the way in which this was exploited by Strauss in order to transmit a particularly sinister message in the context of early 19th century Germany.

### 3.1 Repetition of dramatic phrases

To anyone used to the naturalistic style of Wilde's West End comedies, the insistent use of repetition in *Salome* comes as something of a shock. It gives the play a highly artificial and ritualistic feel, which has been compared to both a fairy tale or nursery rhyme[14] and to a litany,[15] and will certainly have contributed to the English audience's sense of estrangement. This was a marked feature of the French symbolist idiom, made famous by Maeterlinck, but with which Wilde's Parisian friends (Merrill, Schwob, Retté, Louÿs etc.) were experimenting at the time. It will certainly have been intended as a distancing device, enhancing the biblical feel of the text and evoking a faraway archetypal past.

As we have already seen, repetition is one of the aspects that most contributed to the play's supposed "musicality", and there are signs that it was actually enhanced by Strauss in his reworking of Lachmann's German translation. For example, in the opera, Jochanaan, in his prophesy of the coming of Christ (Sections 11-14 of the score), repeats the phrase "Wenn er kommt" ("When He cometh") three times instead of just once, as occurs in the play (Tenschert, 1989, p. 42; Tydeman and Price, 1996, p. 125).

I would like here to focus on the premonitions of doom which haunt the play from the outset. Wilde (cited in Holland and Hart-Davis, p. 740), in one of his letters, suggests that he conceived the theme of doom in musical terms ("the note of Doom (…) is one of the refrains whose recurring motifs make Salome so like a piece of music and bind it together as a ballad"), and indeed the first explicit mention of it, by Herodias' page, as he warns the Young Syrian Narraboth against looking at Salome, is dignified with its own leitmotif in Strauss' score (Section 8). The warning is repeated three times in both the play and the score, first with the modal verb "may" ("Something terrible may happen"/"Schreckliches kann geschehen") and then, the final time, with the more forthright "will" ("Something terrible *will* happen"/ "Schreckliches *wird* geschehen") in Sections 11 and 28. However, as Puffett (1989, pp. 69-70) explains in some detail, the musical motif does not remain exactly the same throughout the three repetitions. As is typical of this compositional strategy, it is modified each time, through subtle alterations to pitch, rhythm, harmony and orchestration, achieving an effect of gradual intensification.

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[14] See, for example, Kohlmeyer (cited in Chapple, 2006, p. 50) and Praz (1989, p. 16).
[15] See Daniel (2007, p. 67).

Other mentions of doom in the play lend themselves more to visual rather than musical treatment. There is, we learn, something eerie about the moon: the page and Narraboth notice it first at the start of the play, though they experience it differently ("Look at the moon!", says the page. "How strange the moon seems! She is like a woman rising from a tomb. She is like a dead woman. You would fancy she was looking for dead things"); and when Herod comes out onto the terrace, it is the first thing he sees ("The moon has a strange look to-night. Has she not a strange look? She is like a mad woman, a mad woman who is seeking everywhere for lovers"). These are the first announcements of the lunar theme that permeates the play from beginning to end, associated at different times with femininity, chastity, death and crucially with Jochanaan's prophesy of doom, which is ultimately fulfilled ("In that day the sun shall become black like sackcloth of hair, and the moon shall become like blood, and the stars of the heaven shall fall upon the earth like ripe figs that fall from the fig-tree, and the kings of the earth shall be afraid"). This is of course usually translated visually through props and lighting rather than music, with the moon growing visibly red and then darkening, as the prophesy is fulfilled.

The next passage, however, offers the composer a perfect opportunity for musical iconicity. As the dead Syrian's body is dragged away, Herod asks: "It is cold here. There is a wind blowing. Is there not a wind blowing?" As the singers pause, a chromatic rumbling starts up in the lower register of the strings (Section 164), almost imperceptibly at first, and then gradually builds in volume and pitch before subsiding again like an ominous gust (Example 1). Herodias – who is somewhat prosaic – cannot feel it: "No there is no wind", she says. But Herod insists: "I tell you there is a wind that blows… And I hear in the air something that is like the beating of wings, like the beating of vast wings. Do you not hear it?" This time the chromatic rumble, when it starts, builds up further, sweeping up through the orchestra in a dramatic crescendo, replete with drums and cymbal clashes, before subsiding again to nothing (Sections 165-168). Herod hears the wind three times (Sections 164-172), but each time Herodias insists there is nothing there.

Elsewhere, the repetitions give the dialogue an incantatory feel more typical of a fairy tale or folk story, which lends itself very well to musical form. For example, in the passage where Herod is trying to seduce Salome (a scene that parallels Salome's own attempted seduction of Jochanaan), he first asks her to come drink wine with him, then to eat a fruit with him and finally to sit next to him, but is successively rebuffed, as she tells him she is not thirsty, hungry or tired. The intersemiotic translation is achieved by means of a melodic refrain (Sections 172-184) that stands out from its jagged chromatic musical context and is thus highly memorable (Example 2). The whole passage therefore acquires something of the feel of a ballad, which is appropriate, given that Wilde (cited in Holland and Hart-Davis, p. 874) in his letters had several times indicated that he viewed the recurring motifs in *Salome* as "the artistic equivalent of the refrains of old ballads".

Example 1. "The wind of doom", first rendering (Strauss, 1943).

Ultimately, then, when critics, and indeed Wilde himself, describe *Salome* as a musical play, it is primarily these repetitions that they are thinking of. This is language used not denotatively but performatively, in that the formal patterning and insistent reiteration take precedence over referential meaning – as in biblical discourse (Bennett, 2002), which he was of course emulating in the English version. Some scholars (e.g. Coulardeau, 2010; Kramer, 2015; Thomas, 2000) have seen this repetition as symptomatic of psychological disorder, such as narcissism or obsessive-compulsive behaviour, while others, likening it to a nursery rhyme or folk tale (e.g. Kohlmeyer, cited in Chapple, 2006; Praz, 1989, p. 16) have implied regression to a pre-rational phase of individual or cultural development. All of these components are relevant for an analysis of Wilde's play and the role it played for him and for society, though the issue is too complex to be dealt with in any depth here.

Example 2. "Salome, come drink wine" (Strauss, 1943).

### 3.2 Character portrayal

Another feature of Wilde's play that lends itself to musical expression is characterization. The protagonists are all very clearly defined in a way that is verging on the archetypal: Herod is a lecherous tyrant, enslaved to his own libidinous instincts; Jochanaan is ascetic and sanctimonious; and Salome herself is the classic *femme fatale*, ultimately luring both men, in different ways, to their doom.

It is interesting in terms of the musical semiotics that Strauss has chosen to make Herod a tenor, who sings some of the most melodious passages of the opera, while Jochanaan – the ostensible "victim" of the piece – is a baritone. This is a curious inversion of roles in relation to operatic convention, according to which the hero (the civilized, gentle or chivalrous male) is usually the tenor and the villain a baritone or bass. Strauss may have deliberately mobilized this semiotic in order to reinforce the profoundly spiritual dimension of the play. Herod in this way becomes an example of weak humanity at the mercy of the cosmic forces he has unwittingly unleashed, while Jochanaan, whose prophesies of doom are ultimately inescapable, appears fearsome and powerful.

At start of play (Sections 11-15), Jochanaan is locked up in a cistern from where he bellows out prophesies, which become progressively more doom-laden (Example 3). The music associated with him has an austere churchlike quality, and progresses in a stately measured way like a hymn or psalm. It is also, significantly, in the key of C major, the hegemonic "white-note" key par excellence, and forcefully diatonic. It therefore contrasts forcefully – even clashes – with Salome's theme, which is not only exaggeratedly chromatic and ornamental, but also centred on the black-note key of C# (Sections 91-98). Thus, we have here a clear case of what Dimova (2013, p. 39) calls "tonality symbolism": Jochanaan represents the "unifying, centralizing force of tonality – its abstract, 'masculine' quality" which is profoundly challenged and destabilized by Salome's "feminine style" (Kramer, 1990, p. 292).

However, there is some evidence that Jochanaan was not conceived from the outset as such a serious character. In May 1935, Strauss wrote in a letter to Stefan Zweig:

> I tried to compose the good Jochanaan more or less as a clown: a preacher in the desert, especially one who feeds on grasshoppers, seems infinitely comical to me. Only because I have already caricatured the five Jews and also poked fun at Father Herodes did I feel that I had to follow the law of contrast and write a pedantic-Philistine motif for four horns to characterise Jochanaan. (cited in Tydeman and Price, 1996, p. 134).

Some vestige of this comic purpose can perhaps be seen in Strauss' use of the tam-tam, an instrument traditionally associated with religious ceremony and the Divine, and, by extension, with death, horror and the supernatural (Puffett, 1989, pp. 66, 183). In Jochanaan's first two speeches, the tam-tam is struck whenever his voice booms out of the cistern, coinciding, with "comic literalism" (Puffett, 1989, p. 66), with the prophet's references to God or Christ. Though the rigid association breaks down later on, it is sufficient to give a kind of pantomime quality to the character, undermining, to some extent, the prophesies of doom.

As for Salome's own leitmotifs, perhaps the most memorable is the one which Kramer (1990, pp. 285-286) describes as a "restless" figure consisting of a "six-four chord in descending arpeggio", which evokes "incompleteness and immediate demand", the "futility and unappeasability of her desires" and perhaps also "narcissism" (Example 4). Significantly, this figure also constantly resists "being incorporated in tonal order – the order of centrality, hierarchy, patriarchy", thereby providing a musical enactment of the subversive Other that Salome has always represented in the Western canon.

The leitmotif structure of *Salome* is of course much more complex than I am able to do justice to in this short essay, and is used, as in Wagnerian opera, to enable characters to develop as the plot progresses. This aspect has already been amply explored by musicologists, from the early leitmotif guides compiled by Lawrence Gilman and Otto Roese (cited in Puffett, 1989, p. 65) to more recent studies by Puffett (1989, pp. 58-87), Carpenter (1989), Ayrey (1989) and Kramer (1990), amongst others.

Example 3. Jochanaan's theme (Strauss, 1943).



Example 4. Salome motif (Kramer, 1990, p. 285).

### 3.3 Oriental setting

When Wilde was writing his play, Orientalism had already been in vogue in Europe for well over a century with manifestations across the arts. Indeed, representations of the Orient as sumptuous, sensual, decadent and dangerous were already stereotypical by the time Wilde began work on this play, so the tropes would have been readily recognized by his audience. Like other authors and artists of the period, Wilde was using them not to paint a

realistic portrait of another part of the world, but to explore themes and issues that were prohibited or repressed in the Western society of his day. As Edward Said (1995) points out, the representations of the East that circulated in Europe at the time were created to serve Western power interests and legitimize its actions.[17]

In *Salome*, Wilde evokes the Orient in a number of ways, both visually and verbally. The action takes place somewhere in Judaea on a grand terrace outside Herod's banqueting hall, with a cast of exotic characters that includes the Syrian Narraboth, a Cappadocian, a Nubian and a Roman, as well as several nameless Jews and Nazarenes. There are explicit references in the text to the extravagant décor and exotic clothing associated with the Orient. Herod at one point calls for carpets and torches to be brought to the terrace along with "ivory tables" and "tables of jasper"; there are numerous mentions of veils, fans and other bodily adornments (Herodias, for example, wears "a black mitre sewn with pearls" and her hair is "powdered with blue dust"; the Greeks from Smyrna have "painted eyes and painted cheeks, and frizzed hair curled in twisted coils", while the "silent, subtle Egyptians" have "long nails of jade and russet cloaks"); and we even have a sense of the heavy scents that must linger in the air, not only from the gardens ("How sweet the air is here!"), but also from references to perfumes worn by various characters.

In addition to these descriptions of the concrete setting, Wilde also uses metaphor and simile as an excuse to further evoke Oriental interiors and mysterious landscapes. Hence, we learn from Salome that Herod's eyes are "like black holes burned by torches in a Tyrian tapestry. (…) like the black caverns of Egypt in which the dragons make their lairs (…) like black lakes troubled by fantastic moons"; Jochanaan's body is white "like the snows that lie on the mountains of Judaea" or "the roses in the garden of the Queen of Arabia"; his hair is "like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites" or "the great cedars of Lebanon that give their shade to the lions and to the robbers who would hide themselves by day"; and his mouth is redder than "the pomegranate-flowers that blossom in the gardens of Tyre".

The reputed opulence of the East is evoked above all by the sumptuous gifts that Herod promises Salome if she will desist in her demand for Jochanaan's head. First he offers her a "great round emerald… the largest emerald in the whole world"; and when she refuses this, a hundred "beautiful white peacocks, that walk in the garden between the myrtles and the tall cypress trees". When she again refuses, he launches into an extraordinary catalogue of riches that is as mesmerizing as a litany: a collar of pearls, set in four rows like "moons chained with rays of silver"; amethysts of two kinds; yellow, pink and green topazes; opals, onyxes and moonstones; sapphires "as big as eggs, and as blue as

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[17] "(…) we need not look for correspondence between the language used to depict the Orient and the Orient itself, not so much because the language is inaccurate but because it is not even trying to be accurate. What it is trying to do (…) is at one and the same time to characterize the Orient as alien and to incorporate it schematically on a theatrical stage whose audience, manager, and actors are *for* Europe, and only for Europe (Said, 1995, pp. 71-72, emphasis in the original).

blue flowers"; chrysolites, beryls, chrysoprases and rubies… In addition to the jewels are other accoutrements, precious not just for their provenance and their rarity, but also, in some cases, for the magical powers they possess: "four fans fashioned from the feathers of parrots"; a garment of ostrich feathers from Numidia; a crystal "into which it is not lawful for a woman to look", as well as coffers of nacre, ebony and amber containing still more wondrous offerings. What is important here is not so much the denotative reference to individual items as their sheer abundance and cumulative symbolic power, as well as the rhythmic patterns that Wilde sets up in enumerating them.

On stage, many of these Oriental elements, and of course the rich colours, will be represented visually through the set, props and costume design, drawing upon the repertoire of motifs available from visual culture. Others, such as the similes and list of gifts, were simply removed from the libretto as extraneous. However, there also existed a conventionalized way of representing the East in music which Strauss was able to exploit to the full in his version of *Salome*. As in other forms of Orientalism, this was not so much about importing non-Western musical practices as about evoking a culturally remote Other through stock features that depended upon "culturally learned recognition" (Scott, 1998, 326-327). Though there had been musical portrayals of Turks and gypsies since the 17th century, the Middle East only really became fashionable in the 19th century, "when Western composers, especially those working in countries engaged in imperialist expansion, were torn between, on the one hand, making a simple distinction between Western Self and Oriental Other, and on the other, recognizing that there was no single homogeneous Oriental culture" (Scott, 1998, p. 309). Works such as Saint-Saëns' opera *Samson et Dalila* (1877), Rimsky-Korsakoff's symphonic suite *Scheherazade* (1888) and the two *Schérézades* by Ravel (1898 and 1903) thus established a mode through which this part of the world could be represented.

Scott (1998, p. 327) in fact goes on to offer a comprehensive taxonomy of features which have been used to depict the Orient in music since this time. The list is too long to quote in full here, but the most relevant include: use of whole tones or modes (Aeolian, Dorian, Phrygian) instead of the conventional diatonic scale; intervals foreign to Western tonality, like augmented seconds and fourths; complex or irregular rhythms; ornamental devices like arabesques and trills; sustained ostinato or ad libitum passages; and of course an instrumentation featuring oboes and cor anglais, with their thin reedy timbre, percussion instruments like tambourine, cymbals and gong, as well as harps and flutes. Scott (1998, p. 327) concludes: "Whether or not any of the musical devices and processes listed in this paragraph exist in any Eastern ethnic practices is almost irrelevant. As Said explains, 'In a system of knowledge about the Orient, the Orient is less a place than a *topos*, a set of references.'".

Strauss makes use of many of the devices on Scott's list to portray the Oriental atmosphere in Herod's court. Although such features are present throughout the opera, it is the dance in the final scene that allows the composer to fully indulge his Orientalist fantasies. This extended symphonic episode, which can take up to ten minutes, forms the

turning point of the opera, ultimately precipitating the action that seals Jochanaan's fate (Santini, 2011, p. 233).

The dance is a self-contained piece, inserted in between Sections 247 and 248 of the main opera, and was reputedly composed only after the rest had been completed (Puffett, 1989, p. 165). The change of tone is noticeable the moment it begins, with an introductory sequence characterized by manic flurry of "Oriental" percussion instruments, such as tambourines, clashing cymbals and dramatic gongs, ornamented by rapid turns on the oboe (Example 5). Then the mood changes to one of languid sensuality as the dance itself gets under way. The triple metre is marked by pizzicato strings and tambourine, and punctuated by shivering semiquaver figures on the viola and flute; and the main melody, when it begins, played on the oboe, makes use of rapid glissando figures and exotic intervals typical of the Orientalist mode.

However, what is particularly startling is that this "oriental knickknack" (Holloway, 1989, p. 149) gradually morphs into what sounds suspiciously like a Viennese waltz. After a transitional passage that becomes progressively more tonal in feel, with the Oriental flourishes becoming fewer and farther between, the key and time signatures stabilize eight bars before letter Q and we are launched into a graceful melody of the kind normally associated with Johann rather than Richard Strauss (Example 6).

This part of the dance has been described by critics as "camp and kitsch" (Holloway, 1989, p. 149) and as "self-parody" (Rowden, 2013, p. 6). However, when viewed through the lens of translation, this assimilation of the foreign other seems suspiciously like a case of *domestication*. This acquires significance when we realise that Vienna was actually one of the few places where *Salome* was banned until 1918 (Puffett, 1989, pp. 5-7; Tydeman and Price, 1996, p. 127) and where, according to Painter (2001, pp. 202-205), there was also extraordinary resistance to musical innovation. With this strange metamorphosis, might Strauss have been pandering – ironically or otherwise – to what Painter (p. 203) calls the "Viennese longing for melody", that is to say, to the notorious social and musical conservatism that Vienna was displaying in relation to the rest of the German-speaking world?[16]

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[16] Painter (2001, p. 203) suggests that it may have been the notorious conservatism of the Viennese musical establishment that actually prodded Mahler and Schoenberg to turn to polyphony as a site of innovation. The Second Viennese School became a pioneer of musical modernism, effectively bridging the gap between late Romantic tonality and more radical experiments such as the twelve-tone technique.

Example 5. Opening of "Dance of the Seven Veils" (Strauss, 1981).



Example 6. "Dance of the Seven Veils", waltz (Strauss, 1943).

Finally, I would like to close my analysis by reflecting on a more sinister form of Orientalism that is barely detectable in Wilde's text, yet has been enhanced by Strauss in a move that seems designed to comment upon an ideological debate taking place in his own time. I am referring to the passage known as the Jew Quintet (Sections 188-206), described by musicologists (e.g. Gilman, 1988; Painter, 2001) as an example of musical anti-Semitism. In Wilde's play, we learn from one of the soldiers that the Jews inside the banqueting hall

are constantly disputing about their religion ("like wild beasts howling"), an observation that is confirmed by Salome when she comes out onto the terrace ("How sweet the air is here! I can breathe here! Within there are Jews from Jerusalem who are tearing each other in pieces over their foolish ceremonies"). When Herodias, tired of hearing Jochanaan bellowing curses from his cistern, asks Herod why he does not hand him over to the Jews, they make their presence felt, breaking into an abstruse theological argument. In this passage, the referential component of the discourse again fades; what is important here is the evocation of meaningless babble or cacophony, a depiction of Jewish speech that had become stereotypical on the fin-de-siècle stage (Gilman, 1988, p. 58).

Musically this has been given comic treatment as a quintet of four shrill tenors and a bass, a format derived from the *opera buffa*. With this high-pitched voicing, Gilman (1988, pp. 57-62) argues, Strauss was drawing on a complex semiotic that already linked the Jew to femininity and homosexuality,[17] and therefore to a whole discursive formation of perversion and biological degeneration. When Herod joins in their debate (with the shrillest voice of all) and continues their role after the quintet is finished, the anti-Semitic caricature becomes even darker. The implication, Gilman argues, is that "Herod tries to seduce his stepdaughter *because* he is an Oriental Jew (…). And he is understood to be an Eastern Jew, an *Ostjude*, because he is rich and materialistic and because his voice breaks" (pp. 61-62, emphasis added).

Painter (2001) takes this analysis further in her study of the semiotics of counterpoint in the early 20th century. The fact that Strauss made each part in the Jew quintet rhythmically and melodically independent created a particularly discordant form of polyphony, which contrasts markedly with the consonant harmony of the Nazarene (i.e. Christian) chorus that comes immediately after. According to her, Strauss was, with this, deliberately caricaturing the musical modernism associated with Jewish composers Mahler and Schoenberg. Thus, when *Salome* was performed in Dresden the night before the German premiere of Schoenberg's *First String Quartet (op. 7)* in 1907, the quintet "triggered a (…) virulent antisemitism directed against Schoenberg, with allusion to the stereotype of the unassimilated Eastern Jew" (Painter, 2001, p. 202).

This is, therefore, an interesting case of what translation studies scholars have called the (inevitable) "manipulation" of literature to enable it to serve a new function in a new context.[18] In the hands of Strauss, Wilde's *Salome* not only comments on the political tensions in Germany at the time of writing, but also participates in debates that were beginning to erupt in musical circles about the whole future of Western tonality. The semiotic that had culminated in the Wagnerian music drama was now being challenged as modernists like Schoenberg experimented with new forms of musicality that destabilized, and would eventually abolish, the whole notion of a tonal centre. Thus, the harnessing of

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[17] Jews were portrayed with high-pitched voices as a reference to circumcision, which was associated in the popular mind with castration. The leitmotif associated with the Jews is also high-pitched and played on the oboe, an instrument that has a "thin, whining sound" (Gilman, 1988, p. 56).

[18] "From the point of view of the target literature, all translation implies a certain degree of manipulation of the source text for a certain purpose" (Hermans, 1985, p. 11).

atonality and polyphony to Judaism in this, Strauss' "Jewish" opera, sets up a relationship of metonymy between tonality and Western culture in general. The implication is that Western culture was now under threat – politically, musically and morally – from an Oriental Other bent on overturning the very order that sustained its hegemony.

We know of course how this played out on the broader stage. Strauss went on to collaborate with the Nazis, becoming president of Hitler's Reichsmusikkammer (Reich Music Chamber); and even though he was exonerated of the most serious anti-Semitic charges at a denazification trial in 1947-1948, his legacy remains ambivalent (Burton-Hill, 2014). In *Salome*, we are privileged to be able to watch him actively grappling with some of the thorniest issues ever to face Western culture when they first started to raise their head in the early decades of the 20th century.

## 4. Conclusion

I have tried to show in this article that Strauss' opera *Salome* is susceptible to analysis using the tools supplied by translation studies. As with any interlingual translation, we see him adapting the source material to a new environment under a series of constraints that include not only the "internal control system" imposed by the musical code but also an external one determined by the culture of reception (Lefevere, 1985). His musical choices show evidence of a concern for what Lefevere calls the "poetics" of the system (i.e. the inventory of musical devices able to be deployed for semiotic purposes and the theoretical models underpinning their use) and also for ideological factors operating in the new universe of discourse. As for the constraint that Lefevere calls "patronage", though this would later be manifested explicitly in his recruitment by the Nazi regime, at this point in time, it is most evident in the commercial logic that prompted him to select such a fashionable theme. The bid of course paid off: the income resulting from the opera's success enabled Strauss to end his contract with the Berlin Opera and dedicate himself full-time to composition (Puffett, 1989, p. 5).

The modernist composers that came after Strauss reacted forcefully against the semiotic excesses of the Romantics, by denying that music could mean anything at all and attempting to return it to a formal abstract art. Today, however, the "new musicology" movement fully recognises the semiotic potential inherent in all cultural practices. Time will tell if this still-specialized knowledge will ever become part of a broader programme to educate translation scholars in the intersemiotic dimensions of the processes they study.

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# THE MATERIALITY OF MUSIC: INTERPLAY OF LYRICS AND MELODY IN SONG TRANSLATION

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ABSTRACT: In this study, we use the concept of materiality to re-evaluate traditional approaches to song translation. Materiality conceptualises a text as a complex unity of matter, form, and meaning, and songs provide an example of the interconnectedness of a material text and its verbal content. In our analysis of Hank Williams' song *Ramblin' Man* and its Finnish translation, we utilise notation to illuminate the intricate relationship between the original melody and the translated lyrics. By showing how the Finnish song's lyrics and melody have been shaped to support one another, we demonstrate how different translation solutions are not just attempts to replicate the source text's meanings but factors in the interplay of language and its material medium. We argue that materiality enables an all-encompassing view on how different levels of meaning interact in a text and thereby allows translation studies to move beyond juxtapositions of semantic fidelity and interpretative adaptation.
KEYWORDS: Materiality, Material Text, Song Translation, Singability, Musical Notation

## 1. Introduction

The translation of song lyrics presents the translator with a situation where, in a sense, their hands are simultaneously free and tied. On the one hand, the subjective nature of the lyric source text allows the translator to interpret and recreate its meanings according to their own personal view of the text; on the other, the target text will inevitably be constrained by the rhythm, length, and melody of the original music. This juxtaposition of subjective interpretation and formal replication has raised questions about what exactly the translator's role is in the process of creating new song lyrics for an existing song in a different language. Should the translator aim to preserve as much of the semantic content of the original song's lyric expressions as possible, or should the focus be on adapting its thematic content? Or, if the translator is fundamentally unable to do both, is "translation" even an appropriate term for this process?

Certain theoretical approaches in translation studies indicate that these questions are wrong-footed to begin with. For instance, Karin Littau (2016) uses the concept of *materiality* to challenge the dichotomic principles underpinning much translation theory and proposes that the source text's semantic content and subjective meaning are not disparate elements that require different approaches, but rather two of many interconnected factors that make up a *material text* (Littau, 2016, p. 83). Songs provide an illuminating example of a complex material text: the verbal lyrics are the most immediate source of meaning, but they only exist in service of the entirety of the piece (Frith, 1996, pp. 159-160). The vocal performance of the lyrics and the accompanying music all interact together with the contents of the lyrics to create the overall meaning of the song. Seeing songs as material texts therefore allows for the strategies employed by the translator to be considered not just as attempts to

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replicate the semantic or thematic meanings of the original song, but as factors in the intricate interplay of matter, form, and meaning within a multifaceted material text.

In this study, we analyse how different material elements of the song – such as music and performance – manifest as formal structures in the lyrics. We concentrate on two songs, *Ramblin' Man* (1951), by Hank Williams, and its Finnish version *Kulkuri* (2002), performed by Marko Haavisto ja Poutahaukat. We analyse how these songs have been performed, how the translated lyrics have been shaped to fit the form provided by the original music, and how the melody and metre of the original song have been adjusted to support the translated lyrics. The melodic form of the music is illustrated by notation, showcasing how the material medium shapes the text's verbal content and interacts with it. Our analysis reveals how the strategies utilised in the target text take different levels of meaning into account and how the different aspects of the text interact to create a coherent, functional whole. This way, we demonstrate how the concept of materiality can enable translation studies to move beyond juxtapositions of semantic fidelity and interpretative adaptation.

## 2. Principles of materiality

The dilemmas faced by the translator of a song hearken back to one of translation studies' most fundamental questions: is the primary purpose of a translation to replicate the original content as expressed in the source text as faithfully as possible, or is it to create a target text that functions independently in terms of the target language and culture? The terminology to describe the disagreements between these two points of view has changed many times over the years, from Jerome's concepts of "word-for-word" translation and "sense-for-sense" translation (Robinson, 1997, p. 25) to foreignisation *vs* domestication, formal *vs* dynamic equivalence, semantic *vs* communicative translation – the list goes on (Pym, 2010, pp. 31-32). However, the basic source of the issue remains the same: the "word" of the original text is seen to be fundamentally separate from the "sense" interpreted from it, and the translator must therefore assign priority either to replicating linguistic form or recreating interpretative meaning.

Mary Snell-Hornby (1988, p. 9) names this "age-old dichotomy of word and sense" as a major hindrance that "traditional translation theory" never quite managed to overcome, as it placed the primary focus of the study of translation on determining linguistic equivalence between source and target texts. Indeed, as a reaction to this theoretical overemphasis on the "word", translation studies experienced a cultural turn and shifted its focus to the "sense" of the text arising from its cultural context (Bassnett, 2007, pp. 13, 23). In much of contemporary translation theory, then, the primary object of study is not the linguistic aspects of a text, but a text's position within specific cultural frameworks (p. 13).

The *material approach* builds on the basic idea that a text and its meaning are inseparable from their cultural context, by adding that any meaning perceived by the text's recipient will be not only based on the surrounding cultural context but also inseparable from the materiality of the text itself (Littau, 2016, pp. 82-83). Hence, the material nature

of the text is intrinsic to the meanings it conveys. Language cannot be transmitted and received unless it is conveyed by a material medium, such as voice or print (Littau, 2016). Material media are what make the production of meaning possible in the first place: they give form to meaning, provide and shape the conditions that allow for meaning to be conveyed, and – as pointed out by literature scholars Guyda Armstrong (2016, pp. 102-103) and Anne Coldiron (2016, p. 97) – contribute to the overall meaning of the text by being meaningful in themselves. From the material point of view, written, spoken, or otherwise expressed language is just one part of the text, and it is far from the only element to affect or contribute to the text's overall meaning. Translation, then, cannot focus on language and its semantic or cultural meanings alone, since the overall meaning interpreted by the text's recipient is affected and added to by the medium through which the translation is conveyed and the form in which it is presented. It follows that translation studies must widen its theoretical scope to encompass the whole of the material text and its different elements: meaning, form, and matter.

These founding ideas of materiality can be utilised further to redefine the translation process and its basic elements as they appear from the material point of view. Anthony Pym (2004, p. 5), for example, frames the original text and its translation as the two ends of a *material distribution process*. The original text in its original material *locale* is brought in as the *input* of this process, and the translated text is distributed as the *output* into a new locale (pp. 11-12). The locale is the material, linguistic, and cultural environment in which the text is received, and it sets certain material and linguo-cultural conditions that the texts must adhere to (pp. 11-12).

To emphasise the importance of these aspects of the material locale and the material distribution process, which are not a part of the text's distributed content but still shape and define it, Pym (2004, p. 4) considers "translation" to be a smaller-scale process, subordinate to the larger process of cross-cultural material distribution. As part of this distribution process, translation can be defined as just "the replacing of natural-language strings" (p. 57). This indicates that, as there is a smaller translation process included within the larger material distribution process, the natural language – or *verbal content* – upon which the translation process operates is likewise a distinct element within the larger material text, but still inseparable from the overall whole.

This point of view reveals an asymmetry between the input and output of the translation process. As per the principles of the material approach defined by Littau, the input of the translation process must be a material text, a unity of meaning, form, and matter. However, Pym's view of translation as part of material distribution indicates that the output of the translation process is verbal content substituting the natural-language strings of the original text. From the material point of view, then, the input *source text* (ST) is a material text located in its linguo-cultural context, and the output *target text* (TT) is verbal content that is produced into a new material text and within a new linguo-cultural context, as the end result of the material distribution process.

The new material text into which the TT is produced is comparable with the locale: a material environment that sets certain conditions that the TT must adhere to for the entire text to be receivable. However, Pym's perspective on the material distribution process and the locale is different from that of this study. Pym examines cross-cultural communication from outside the distribution process itself, while we analyse it inside the text being distributed. In order to ascertain and define the conditions that affect the song and its lyrics during the translation process, it is therefore more appropriate to use the term *material output environment* rather than locale to refer to the material text and linguo-cultural context surrounding the verbal output of the translation process.

## 3. Songs as material texts

The verbal content of a song is not a complete text by itself. Alongside melody, rhythm, harmony, and performance, the lyrics exist as part of a complex whole in which the musical elements are often considered more dominant in creating meaning than the verbal content (Salo, 2014, p. 45). In other words, the lyrics of a song are interpreted in relation to music, and all verbal and musical elements support one another in creating the overall meaning of the song. According to Simon Frith (1996, p. 160), this is further illustrated by the fact that song lyrics are usually only remembered together with melody and rhythm. At the same time, however, lyrics are often the primary element through which the meaning of a song is consciously recognised and verbally described, demonstrating that the verbal content is still significant to listeners (p. 159).

Since song lyrics exist primarily as part of a larger whole, they serve as an excellent example of why an all-encompassing material approach to translation is necessary. They must adhere in form and content to the requirements of music and performance; therefore, they are, by nature, defined by the constraints of a specific medium and certain material conditions. Indeed, the relationship between a song's lyrics and its music is that between the translated verbal content and its material output environment. Song lyrics must fit the melody, rhythm, and other formal conditions of the music, while music and vocal performance provide further levels of meaning to the entirety of the text. In addition, the subjective interpretation of the lyrics is highly dependent on these other levels of meaning – for example, the same lyrics about an ended love affair may be interpreted as either sad or light-hearted depending on the chosen chords and the tone of the singer's voice. The material point of view, thus, further emphasises the juxtaposition of formal conditions set by the music and the freedom of interpretation allowed by the poetic nature of the song's language. As a lyric text, the original song can be interpreted by the translator in a variety of different ways, but in order for the verbal TT to exist as a functional song, it must observe the formal requirements set by the music.

The translator of a popular song is often driven by the TT's purpose to create a *singable* text (Low, 2003, p. 93) which is intended for performance and recording. In practice, observing this function means that the translator considers such formal factors as order, length, and number of vowels, consonants, and syllables in order to produce a

translation that can be sung to the rhythm and melody of the original song. Singability can also be seen to include the function of *performability*. A performable TT is a set of lyrics which fits the tone and mood of the music and creates appropriate meaning with it. Singability also includes the notion of *naturalness*: a natural song seems as if it was created originally in the target language (Low, 2017, p. 65) and sounds convincing when performed in the target culture. The ultimate aim of a singable TT, then, is to merge with the song's music and performance in every relevant way.

In terms of materiality, singability and other such functional requirements that shape the space in which the lyrics are produced can be defined as conditions that restrict the *quantity* of the verbal output of the translation process (Pym, 2004, pp. 11, 87-88). Quantity is defined by Pym as the conditions and phenomena that affect the length, layout, rhythm, and other formal or structural elements of the TT, and restrictions to it arise from material conditions of the output environment, such as available space and time (pp. 87-88). Therefore, the formal and functional conditions set to the translation process by the song's music can be defined as a restriction of the TT's quantity.

Singable song lyrics are supposed to fit the song's music, and the quantity of translated lyrics is therefore determined by the music. The translator who aims to create a singable TT considers the number of notes and syllables and, even more importantly, the downbeats onto which stressed syllables are placed to ensure a natural-sounding rhythm as the rhythm of the music determines which syllables the singer can stress (Salo, 2014, pp. 161-162). In the Finnish language, for example, primary stress always falls onto the first syllable of the word, and in words with four or more syllables, secondary stress usually falls onto the third or fifth syllable. In addition, the tempo and note lengths determine the length of the syllables the translator can use. The translator may also find it necessary to follow the rhyming scheme of the ST (Low, 2003, pp. 95-96), providing even further restrictions to the quantity of the TT.

A singable translation is fitted into a pre-existing melody (Low, 2003, p. 87), but sometimes the translator has the possibility to make small alterations to the rhythm in order to better accommodate the translated lyrics. According to Ronnie Apter and Mark Herman (2012, p. 28), there are six different strategies through which the original melody can be slightly adapted to meet the demands of the verbal content: the translator can *split*, *combine*, *add* or *delete notes*, *add syllables*, or *spread syllables* on several notes. These small-scale rhythmic alteration strategies are not, of course, exclusive to translation, as they are a part of normal songwriting processes (Low, 2017, p. 101). The genre of popular music may even allow for more large-scale rhythmic changes (Franzon, 2008, p. 384), as it is often more common to play "by ear" rather than by using sheet music, but usually the objective is to keep the original melody recognisable. In fact, it is often the content of the original lyrics that is altered the most. According to Johan Franzon (2008, p. 386), the translator can modify the lyrics by additions, deletions, and paraphrase to make the new lyrics match the original melody. The translator can also choose among three different substitution strategies (Franzon, 2001, pp. 33, 36-39): *reverent translation* aims to transfer as much of

the meaning of the ST as possible while allowing some alterations due to rhythm, metre, and cultural differences; *hook adaptation* draws inspiration from the ST and preserves its verbal hooks, meaning that the central themes and recurring key concepts are transferred; and *re-creation* substitutes an entirely new set of lyrics to the pre-existing melody. These strategies show how the translator of song lyrics is given a wide variety of different approaches to enable singable lyrics that require as few changes to the pre-existing melody as possible. However, it is important to acknowledge that the translator can also push against the restrictions of quantity set by the original music to a certain extent.

## 4. Data and method

The material approach allows for all of these different points of view around song translation to be brought together. With Littau's concepts of materiality and Pym's view of the translation process, songs can be analysed as multifaceted material texts. The relationship between the translated lyrics and the new song they are part of can be viewed as the interplay of verbal content and the restrictions on its quantity set by its material output environment. This provides a new stance on how singable song translations and their melodies interact and how the matter, form, and meaning of a text affect one another.

In the following analysis, we examine the choices and strategies visible in a TT written by a target-culture songwriter and seek to identify the ways in which the songwriter and the performers have taken the material elements of both texts into account. We compare country music singer Hank Williams' original English-language song *Ramblin' Man* (1951) with its Finnish version *Kulkuri* (2002), translated by songwriter Marko Haavisto and performed by Marko Haavisto ja Poutahaukat. First, we discuss similarities and differences in the instrumentation, performance, and recording of the two songs. Second, we look at the ways in which the lyrics of *Kulkuri* have been made to fit the formal constraints imposed by the music of *Ramblin' Man*. Third, we analyse how the melody and metre of the original song have been adapted to accommodate the translated lyrics.

The formal structures imposed on the verbal lyrics by melody and rhythm are illustrated by creating musical notations of the vocal melodies with the help of MuseScore, an open-source notation software. We compare the vocal melodies of the songs in detail to determine whether notes have been split, combined, added or deleted, or if syllables have been added or spread over several notes. Other prevalent structural elements, such as rhyme and metre, are likewise analysed. In addition to similarities in form, we highlight the connections between the semantic and thematic contents of the two texts and categorise the different strategies employed by the translator as either reverent translation, hook adaptation, or re-creation. By comparing the music and lyrics of the ST and the TT, we make it apparent how a translated song's melodic form and lyric content both support and give way to one another in order for the whole to function as a coherent material text.

## 5. Comparative analysis of the interplay of lyrics, melodic form, and overall meaning

Both *Ramblin' Man* (*RM*)[1] and *Kulkuri* (*K*)[2] present the listener with a haunting minor-key tale of a drifter whose life is an endless series of travels from one town to another. The main character prefers to spend his days on the train tracks or on the road, but while he rejects the idea of settling down, he still begs his loved one to understand his restless nature. The songs also feature a religious undertone, a common feature of country music, and the drifter feels that it is impossible to escape his fate and the potentially untimely death that has already been dictated to him beforehand.

Although similar themes and characters exist in the musical traditions of both the source and the target cultures, there are apparent musical differences between *RM* and *K*, as the original was recorded and performed in a drastically different context and with less-advanced recording technologies. Williams originally recorded *RM* under the pseudonym Luke the Drifter. The songs released under it were not typical country songs, but recitations about the tragic side of life with sentimental, biblical, and moralistic undertones (Ching, 2001, p. 55), *RM* being an exception due to its completely sung performance. The song's instrumentation is fairly austere, with an acoustic guitar, fiddle, bass, and steel guitar, which contributes to the emphasis given to the lyrics, the singer's performance, and the simplicity of the melody. It is known that Williams encouraged his backing group, the Drifting Cowboys, to play as blandly as they could to provide a background that would emphasise the intensity of his sung performance (Ching, 2001, p. 51).

Keeping the different recording contexts and target-culture listeners' expectations in mind, it should be noted that the original arrangement of *RM* would be difficult to replicate as such by the target culture performers. While the TT's performance still underlines and draws inspiration from the eerie atmosphere of the original song, the Finnish version adds tones of blues rock and melancholic Finnish popular music to the country base. In contrast to *RM*, the Finnish song features a richer instrumentation to meet the requirements of the performers. By adding acoustic and electric guitar, resonator guitar, electric bass, and drums, its performance has been brought to a more modern yet timeless environment. As the instruments have not been pushed to the background, such elements as guitars are able to convey more emotion to support Haavisto's vocal performance.

Both *RM* and *K* use a strophic form, meaning that they are built on three similar verses. As is typical of songs written in this form, the song's title is repeated in the short refrain at the end of each verse (Example 1). The translator has acknowledged the importance of this repeated element, adopting hook adaptation as a general approach to the translation process. While straightforward semantic replication may sometimes be unnecessary, the translator has reproduced certain crucial parts and verbal hooks by following the meaning and the structure of the source lyrics almost exactly.

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[1] Available at https://www.youtube.com/watch?v=6a1GCLdPvbE (Accessed: 9 August 2019).
[2] Available at https://www.youtube.com/watch?v=70kZeCL7Bas (Accessed: 9 August 2019).

Example 1. Strategies in the refrain of *Kulkuri* (Marko Haavisto ja Poutahaukat, 2002) (back translation of the TT: "I miss you baby but what could I do/ when the lord created me, he created a vagabond").

This excerpt of the melody indicates that the selected strategy has led to subtle rhythmic adjustments: the target song's refrain includes some deviations, such as combined notes at the ends of measures, which can be virtually unnoticeable to the listener. Instead of being compelled to make large-scale rhythmic adaptations to fit the melody to the lyrics, the translator has mostly adjusted the target-language lyrics to the pre-existing melody, rhythm, and metre: for example, the verb *to love* has been substituted with the two-syllable Finnish verb *kaipaan* (first-person singular of the verb *kaivata*, "to miss"), which fits the rhythm and is more singable than the three-syllable Finnish equivalent *rakastaa*. In the refrain of *K*, the drifter begs for his lover's understanding indirectly by insisting that he is powerless to do anything about his ways. This type of paraphrase has been utilised to introduce a word that rhymes with the most crucial keyword, *kulkurin*.

In general, the TT follows the rhyming schemes of *RM* quite closely, providing the TT's material output environment with another set of formal conditions. Figure 1 shows the rhyming schemes and syllable counts in the last verses of the two songs.

| *RM* (third verse) | Rhyming scheme | Syllable count |
|---|---|---|
| I love to see the towns passin' by, | A | 10 |
| And to ride these rails 'neath God's blue sky. | A | 10 |
| Let me travel this land from the mountains to the sea, | B | 14 |
| 'Cause that's the life I believe he meant for me. | B | 12 |
| And when I'm gone and at my grave you stand, | C | 11 |
| Just say God's called home your ramblin' man. | C | 10 |
| *K* (third verse) | Rhyming scheme | Syllable count |
| Ei oo kaupungilla välii, ei rahallakaan, | A | 13 |
| kunhan maisema vaihtuu, kunhan liikkua saan. | A | 13 |
| Siis anna mennä mun beibi, koska tunnen niin, | B | 13 |
| että siinä on se työ, johon mut muovattiin. | B | 14 |
| Ja kun mun aika on täys ja käyt haudalleni, | C | 14 |
| niin tiedät luoja vei jo kotiin sun kulkurin. | D | 13 |

Figure 1. Rhyming schemes in the third verses of *Kulkuri* and *Ramblin' Man* (back translation of the TT: "The town doesn't matter, neither does the money/ as long as the scenery changes, as long as I can move around./ So let me go, my baby, because this is how I feel/ this is the work that I was made for./ And when my time is full and you come to my grave/ you'll know that Godhas taken home your vagabond.").

These syllable counts have been determined based on sung performance, which is why a syllable that has been spread over two notes has been counted as two syllables. It is worth noting that the ST does not attempt to use perfect rhymes, but often utilises near rhymes instead (such as "understand"/ "ramblin' man"). Moreover, the lyrics of *RM* have not been written following a strict metre, resulting in fluctuating syllable counts within as well as between verses. Interestingly, the TT's metre is more stable as there is less variation of syllable counts. The syllable counts of each line in the TT are identical, with the exception of one-syllable words *työ* ("work") and *täys* ("full"), where the diphthongs have been spread over two notes. Moreover, the third verse of the TT largely consists of re-created verbal elements, but it still echoes the overall theme and atmosphere of the song and the lyrics. While such words and images as mountains, seas, and blue sky have been deleted, keywords (e.g. "town") as well as the feeling of the changing surroundings are reproduced.

The new elements have been tied to the verbal hooks and other transferred key elements, so that the ST is used as a basis for the new verbal content.

Alterations and adjustments to both the verbal content and the rhythm and metre have been made to produce a functional song in the target language. Tying melody and words together can be seen as an underlying strategy used throughout the process. Taking into consideration the differences in average syllable counts between the source and target languages, the original song's simple melody with its long notes has required certain adjustments to create space for the longer Finnish words, especially since the possibilities of using one-syllable words in Finnish are fairly limited. During the translation process, Haavisto has utilised most of the strategies of rhythmic adaptation listed by Apter and Herman (2012, p. 28): all in all, he has added sixteen notes, split fifteen notes, divided eight, and deleted five notes, as well as added syllables on frequent two-note melismas. It should be noted, however, that the writers of original songs do not necessarily repeat melodies in a rhythmically identical form from one verse to another. This is also the case with *RM*: there is a certain looseness to the simple melody, which already allows the translator to produce small rhythmic adaptations and adjust the quantity allowed for the lyrics.

Some of these rhythmic adjustments, such as split or added notes, are hardly noticeable in the TT, whereas others can be more large-scale: the translator has even been able to complement the simple melody with small alterations, demonstrating that the translator can sometimes break free from certain formal restrictions (Example 2). While the main purpose has been to retain the original melody, it has not been kept entirely intact, meaning that there are even some indications of melodic rewriting in *K*. In the following example, the ST's main character asks his loved one to let him travel "from the mountains to the sea", as he believes that this is his fate. The translation has required added syllables and notes to be able to transmit the original meaning through a paraphrase.



Example 2. Altering melody in the third verse of *Kulkuri* (Marko Haavisto ja Poutahaukat, 2002) (back translation of the TT: "This is the work that I was made for").

Since repeating the same note on the added syllables would create a monotonous result, the melody has been complemented to make it more singable and appealing to the listener. This shows that song translators sometimes have the possibility to reinterpret the melody to some extent, pushing back against the material form to fit the verbal content.

However, in spite of these choices, the overall purpose has been to maintain the original melody as a clearly recognisable basis for the TT.

At times, the translator may even be pressured to refuse certain formal restrictions set by the ST or prioritise certain conditions over others in order to be able to include an essential keyword or phrase. In terms of the narrative, one of the strongest points in both *RM* and *K* occurs at the end, which predicts the death of the rambling man (Figure 2). In addition to the refrain, this is where the ST's semantic meaning has been considered particularly vital to the narrative.

| *RM* | *K* | *K* (prose back translation) |
|---|---|---|
| And when I'm gone and at my grave you stand <br><br> Just say God's called home your ramblin' man. | Ja kun mun aika on täys ja käyt haudalleni <br><br> Niin tiedät luoja vei jo kotiin sun kulkurin. | And when my time is full and you come to my grave <br><br> You'll know that Godhas taken home your vagabond. |

Figure 2. Strategies at the end of the third verse in *K*.

In this case, the translator has rejected the use of rhyme (*haudalle**ni**/kulku**rin***) to replicate the original semantic meaning and provide a logical ending to the narrative. Including the Finnish equivalent of the keyword "grave" (*hauta*) has forced the translator to divide a note in two. Interestingly, the song's rhythm has forced the translator to place the last, unstressed syllable of the inflected four-syllable noun *haudalleni* (hau-dal-le-**ni**, "to my grave") on a stressed note, i.e. on the first note of the measure, meaning that fitting the keyword into the melody and observing the music's overall rhythm have been prioritised over the general principles of stress otherwise followed by the translator. However, it should be noted that the principles of Finnish grammar are a significant reason for this decision: as Finnish uses suffixes, the translator has not had the advantage of placing prepositions and possessive pronouns at the end of the previous measure.

After comparing the rhyming schemes and the melody of *K* with those of its ST, it becomes evident that the formal constraints imposed on the TT by its material output environment can indeed be analysed in this way. The conditions of singability, performability, naturalness, and other formal factors of the material distribution process restrict the quantity of the TT, and in song lyrics these restrictions manifest as melodic, rhythmic, and other formal structures. All in all, *K* aims to achieve the purpose of a singable and performable song text, and that purpose can be seen as the driving force behind the choice of strategies.

By opting for hook adaptation as the general approach, the translator has selected the ST elements which constitute the core of the text. The new verbal and musical material has then been built around this core, so that the theme and the haunting atmosphere are retained. Both songs tell the tragic story of a vagabond with similar undertones, but while Williams' original is an austere, undecorated country song, the translated version leans

towards more guitar-driven and uptempo melancholic Finnish music. The comparative analysis of the lyric content, melodic form, and musical performance of these songs makes it apparent how intricate the interplay of meaning and form between the lyrics and the music is, and utilising the concepts of materiality allows for these aspects to be considered together as factors in the translation process.

## 6. Conclusion

The concept of materiality clearly provides new points of view into the study of translation. By recognising the materiality of texts and the conditions affecting their material distribution, it is possible to view the ST as a unity of matter, form, and meaning situated within a certain linguo-cultural context, while also viewing the TT as verbal content produced as part of a new material text in a new linguo-cultural context. The material approach posits that meaning is not born out of language or culture alone, but out of the interplay of the text's material medium, linguistic form, and context-bound interpretation – matter, form, and meaning.

Utilising the material approach in the analysis of translated song lyrics casts new light on the conditions that affect song translation. The principles of material distribution allow for the formal constraints set by the ST's music, exhibited as functional singability, to be seen and analysed as restrictions to the verbal TT's quantity set by its material output environment. Verbal content must always be conveyed by a material medium and fit within the material boundaries of that medium to be conveyed; similarly, a song text must follow the formal structures of its music in order to be singable and performable. Singable translated lyrics serve as just one element in a complex whole of lyrics, music, and performance, each contributing to the overall meaning of the song.

However, it must be noted that the melodic form of the original song can be adjusted to some degree. It may also be that noticeable alterations to the melody affect the song's overall meaning as much as changes to the contents of the lyrics, and the musical arrangement and performance of the song contribute to the interpretation of the lyrics and the meaning of the song as a whole. A song's musical elements provide the formal boundaries for the TT, but they also inspire and encourage the translator to make subjective reinterpretations. Music and performance alter and add to the text's overall meaning in subtle and subjective ways. After all, a song is a lyric text written in context-sensitive poetic language open to individual interpretation, and the strategies employed by the translator – from semantically faithful replication to reinterpretation and rewriting – can arise from personal interpretation as well as from any restrictions or requirements set by the target language or culture. The rejection of the ST's semantic or thematic content is therefore not necessarily born from cultural differences but from the translator's subjective interpretation and personal motives. This is only highlighted when the translator is a songwriter and the performer of the new song, even if writing a singable translation differs from writing original songs in that the melody, theme, and verbal hooks have already been determined by another songwriter in another culture.

The material approach takes into consideration how elements outside the verbal content shape and contribute to the meaning of the overall text and allows for all of these aspects to be discussed in relation to the text's verbal content. Hence, in addition to the study of song translation, the concept of materiality has much to offer to translation studies in general. Recognising the materiality of texts allows translation studies scholars to simultaneously analyse all the facets of a multimodal material text while also viewing the TT as verbal content, and reframing the different requirements placed on it as formal conditions set by the material text. Most importantly, the material approach challenges the age-old dichotomy of "word" and "sense" by shedding light on their fundamental unity, both in relation to one another and to the matter that brings them into being in the first place. As demonstrated in this study, the basic principle of the unity of matter, form, and meaning at the heart of the concept of materiality is just as applicable to practical analysis as it is to theoretical discussion. This shows the versatility of the material approach, promising a multitude of new points of view to the study of translation.

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# DO PAPEL PARA O GRANDE ECRÃ:
## O CASO DA FILOSOFIA KUNDERIANA EM *THE UNBEARABLE LIGHTNESS OF BEING*

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RESUMO: Este artigo tem como principal objetivo analisar o processo de tradução intersemiótica levado a cabo na adaptação cinematográfica realizada por Philip Kaufman da obra *The Unbearable Lightness of Being*, de Milan Kundera. Optámos por focar nos mecanismos de incorporação da filosofia do autor na adaptação cinematográfica – tais como a banda sonora ou o diálogo –, de forma a evidenciar as fragilidades inerentes ao processo de adaptação de ideias abstratas neste caso fílmico em particular. Para tal, procedemos a uma análise comparativa de ambos os materiais – obra literária e filme –, tendo tido igualmente em consideração a perspetiva do realizador, bem como o contexto sociopolítico vivido aquando da produção da adaptação cinematográfica.
PALAVRAS-CHAVE: Tradução Intersemiótica, Adaptação Fílmica, Filosofia Kunderiana, Milan Kundera, Philip Kaufman

## 1. Uma reflexão sobre a tradução intersemiótica

Em 1959, o linguista russo-americano Roman Jakobson (2004) publicou o ensaio "On linguistic aspects of translation", em que distingue três tipos de tradução: intralinguística, interlinguística e intersemiótica. No terceiro processo, o que nos interessa aqui, os signos verbais são descodificados e transpostos através de signos não verbais, sendo a informação veiculada por via visual, auditiva ou através de outros canais sensoriais. Mas como abordar a questão da transferência de significado nesta categoria?

Um dos problemas passa precisamente pela equivalência da tradução, uma vez que existe uma declarada falta de correspondência exata entre unidades individuais no sistema de partida e de chegada, agravada pelos entraves culturais que se possam aplicar a cada processo de tradução em específico. Podemos quase referir uma certa "intraduzibilidade" de signos, o que acaba por criar um paradoxo: durante o processo de adaptação, a tradução irá evidenciar certos aspetos do texto de partida em detrimento de outros, eliminando quaisquer perspetivas de uma "absoluta fidelidade". Não obstante, todos os critérios de um processo interlinguístico são aplicáveis, em especial se analisados a partir de uma abordagem normativa (Cattrysse, 1992, pp. 59-60): equivalência, estratégia de tradução, fidelidade à mensagem original, entre outros.

Andrew (2000) apresenta três modalidades de adaptação através das quais a obra literária pode relacionar com o filme: empréstimo (*borrowing*), interceção (*intersecting*) e transformação (*transformation*). No caso do empréstimo, o adaptador serve-se das ideias e do formato de obras de sucesso e prestígio, tencionando credibilizar e potenciar o seu trabalho. Já na interceção, o filme deve ser desenvolvido à imagem da obra, revelando-se extremamente semelhante. É a modalidade de adaptação pretendida pela generalidade do público, não sendo, contudo, tão comum como o empréstimo. Por fim, a transformação

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constitui uma modalidade de mais difícil aceitação por parte do público, uma vez que permite maior liberdade de interpretação pelo adaptador. Apenas exige que a "essência" (*the spirit*) da obra seja respeitada. No entanto, para Andrew (1984, pp. 98-103), captar esta "essência" revela-se um processo extremamente difícil, uma vez que os meios (literário e fílmico) são bastantes distintos.

Bazin (1967), por seu turno, rejeita a necessidade de que o filme seja uma tradução fiel do texto-fonte, recusando comparações entre os dois meios. Segundo o autor francês, a adaptação consiste numa criação estética, tendo a obra original como mero estímulo. Afirma ainda que uma adaptação de sucesso não consiste numa réplica ou substituto da obra de partida, mas sim numa nova experiência num novo meio.

McFarlane (2004, p. 111), por sua vez, tenta encontrar um meio-termo, afirmando: "The analogy with translation is quite relevant. Like a translator, the filmmaker who adapts, must demonstrate some fidelity to the source text and at the same time create a new work of art in a new language, in this case the cinematic language". No que à análise da adaptação fílmica diz respeito, McFarlane aponta códigos extracinemáticos a ter em atenção (pp. 28-29), que julgamos formarem um conjunto sucinto e indicativo dos processos a focar nesta secção. São eles: a) linguísticos – entre eles os sotaques e tons de voz das diferentes personagens; b) visuais – não apenas o que o espectador vê, mas também a sua interpretação; c) sons não linguísticos – o musical e o auditivo; d) culturais, isto é, informação relativa à contextualização espaciotemporal.

McFarlane (2004, p. 109) reflete ainda sobre o cariz influenciador e crítico que a adaptação pode assumir:

> What we have in a film adaptation is a transformation from one way of seeing to another. The process of this transformation allows the best approach to an understanding of the differences and similarities that exist between these two modes of representation i.e. film and literature. The film version of a novel could be also be [sic] a critical essay emphasising the main theme of the novel. Like criticism, the film adaptation selects some episodes, excludes others, and offers preferred alternatives. It may focus on specific areas in the novel, expand or contract details and may also indulge in fanciful flights about some characters. This critical gloss may make it even more convincing than the original, and hence enrich the appreciation of the novel.

Ainda segundo McFarlane, adaptações fílmicas são constantemente dependentes de enquadramentos políticos, preferências dos realizadores, estrelas carismáticas e tecnologia em voga (p. 152).

Este artigo analisa a obra literária *The Unbearable Lightness of Being* ([1984] 2001), de Milan Kundera, assim como sua adaptação fílmica homónima, realizada por Philip Kaufman ([1988] 2006). Propomo-nos examinar de que forma é feita a tradução intersemiótica da componente filosófica desta obra para o ecrã. Para tal, focaremos em três dos princípios filosóficos kunderianos – as noções de peso *vs* leveza e do eterno retorno; o *kitsch* totalitário; a importância da comunicação – para determinar de que forma

foram tratadas na adaptação. Refletiremos igualmente sobre o produto final da adaptação fílmica, tendo em conta as circunstâncias que levaram à sua produção e a condicionaram.

## 2. Em torno da obra literária (na versão inglesa)

Milan Kundera nasceu em 1929 em Brno, Checoslováquia. Começou a lecionar literatura na Academia de Música e Artes Dramáticas de Praga em 1952. Nessa mesma década publicou várias coleções de poesia, seguidas de contos e, por fim, romances. As suas visões políticas contra a ocupação soviética do país valeram-lhe a destituição de qualquer cargo no ramo do ensino e o banimento de todo o seu trabalho em solo checoslovaco, retaliações que o levaram a emigrar para França, perdendo posteriormente a nacionalidade checoslovaca.

Kundera pode ser considerado romancista, dramaturgo, poeta e ensaísta, sendo as suas obras marcadas pela comédia erótica combinada com crítica política e especulação filosófica. O seu trabalho mais aclamado é, inquestionavelmente, *A insustentável leveza do ser*, que, apesar de ter sido originalmente escrito em checo, viu as suas traduções para o francês (*L'Insoutenable légèreté de l'être*) e o inglês (*The Unbearable Lightness of Being*) serem publicadas primeiro, em 1984. A versão original, *Nesnesitelná lehkost bytí*, foi publicada no ano seguinte, mas continuou banida em território checo.

A obra em questão desafia os géneros narrativos vigentes ao misturar ficção histórica, ficção literária, romance, literatura filosófica e uma experimentação única na técnica narrativa. Serve-se de um narrador omnisciente (ou periférico) que confere à obra um fluxo cronológico não linear, com várias interrupções destinadas a considerações filosóficas ou às próprias personagens, assim como uma agradável imersão em ambas: realidade e ficção. No décimo quinto capítulo da quinta parte (da versão inglesa), "Lightness and weight", Kundera ([1984] 2001, p. 215) destitui as suas personagens de uma possível tridimensionalidade ao confessar que todas são projeções das suas próprias insuficiências:

> As I have pointed out before, characters are not born like people, of woman; they are born of a situation, a sentence, a metaphor containing in a nutshell a basic human possibility that the author thinks no one else has discovered or said something essential about.

> But isn't it true that an author can write only about himself? (…) I have known all these situations, I have experienced them myself, yet none of them has given rise to the person my curriculum vitae and I represent. The characters in my novels are my own unrealized possibilities. That is why I am equally fond of them all and equally horrified by them. Each one has crossed a border that I myself have circumvented.

A história tem como palco principal a cidade de Praga durante a invasão russa no final da década de 1960, centrando-se na vida pessoal de quatro indivíduos: Tomas, um conceituado cirurgião mulherengo pertencente à classe intelectual de Praga; Tereza, mulher com quem Tomas mantém uma relação oficial; Sabina, pintora e amante de Tomas; Franz, o amante casado de Sabina. São exploradas as suas relações afetuosas e sexuais, os seus pontos de vista políticos e reações à ocupação militar da Checoslováquia. No entanto, o elemento vital da obra encontra-se entre as pausas da ação principal, quando o autor se

serve de acontecimentos do enredo para extrapolar para um campo puramente filosófico. Esta será o nosso foco principal: a filosofia kunderiana e as discussões metafísicas patentes em *The Unbearable Lightness of Being*. Por questões de espaço, será impossível abordar todas as considerações de Kundera, pelo que nos iremos cingir às três de maior enfoque e importância. Comecemos pela dicotomia principal da obra: peso *vs* leveza.

### 2.1 Peso versus *leveza e o eterno retorno*

Para compreender esta dualidade é necessário introduzir o leitor à teoria do "eterno retorno", exposta no primeiro capítulo da obra de Kundera mas popularizada pelo filósofo alemão Friedrich Nietzsche no século XIX. O "eterno retorno" consiste na ideia de que tanto o universo quanto a nossa existência ocorreram um número infinito de vezes no passado e irão continuar a ocorrer no futuro. Nietzsche explorou as consequências de tal retorno constante, classificando-o como *das schwerste Gewicht*, ou "o fardo mais pesado". Desta forma, confere-se à vida humana uma conotação de peso.

No entanto, Kundera conclui que a nossa vida ocorre apenas uma vez (visto que, para os humanos, o tempo segue numa linha reta, não em movimentos circulares), estando assim preenchida por uma incrível leveza. Considerando-se ambas as interpretações, a questão-chave é, portanto: o que devemos escolher: peso ou leveza? Kundera recorre ao filósofo grego Parménides, que abordou a mesma questão no século V a.C., argumentando que a leveza seria positiva, enquanto o peso deveria ser olhado com negatividade. Contudo, Kundera ([1984] 2001, pp. 4-5) não está certo desta conclusão, como pode ser evidenciado no segundo capítulo da primeira parte, "Lightness and weight":

> If eternal return is the heaviest of burdens, then our lives can stand out against it in all their splendid lightness.
>
> The heaviest of burdens crushes us, we sink beneath it, it pins us to the ground. But in love poetry of every age, the woman longs to be weighed down by the man's body. The heaviest of burdens is therefore simultaneously an image of life's most intense fulfillment.
>
> The heavier the burden, the closer our lives come to the earth, the more real and truthful they become. Conversely, the absolute absence of burden causes man to be lighter than air, to soar into heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant. What then shall we choose? Weight or lightness?

A princípio, Kundera parece concordar com a teoria de que o peso confere maior realidade às nossas vidas e, desta forma, compele o leitor a optar pelo mesmo. Contudo, no décimo quarto capítulo da primeira parte, Tereza abandona Tomas em Zurique e este reflete sobre a sua situação:

> He was on his way back to the bachelor life, the life he had once felt destined for, the life that would let him be what he actually was.
>
> For seven years he had lived bound to her, his every step subject to her scrutiny. She might as well have chained iron balls to his ankles. Suddenly his step was much lighter. He soared. He had entered Parmenides' magic field: he was enjoying the sweet lightness of being. (Kundera, [1984] 2001, p. 29)

Esta passagem é um reflexo de que a leveza pode ser a libertação de correntes terrestres para deixar transparecer o indivíduo, de posse de toda a liberdade para ser quem está destinado a ser. Parece contradizer, portanto, a premissa de Nietzsche. Para expor esta dicotomia, sob diversas variantes, Kundera serve-se dos seus personagens: Tomas e Sabina representam a leveza (sendo Sabina o seu expoente máximo), enquanto Tereza e Franz aludem ao peso (ver secção 3.2.2).

Ao longo da obra, podemos concluir que, apesar de inicialmente apelativa, a hipótese de desfrutar de total leveza revela-se insuportável (remetendo, assim, ao título). Tal pode ser exemplificado por Tomas, quando apenas resiste por dois dias sem estar ao lado de Tereza e quando, ao ver-se destituído da sua licença para exercer medicina e forçado a trabalhar durante dois anos como limpador de janelas (considerada uma profissão muito mais "leve"), conclui que este é o tempo suficiente para umas "férias".

O ser humano busca, no seu íntimo, significado. No entanto, esta é uma procura condenada à partida, visto que as nossas vidas são pautadas pela leveza de ocorrer apenas uma vez e perder, assim, o peso característico do eterno retorno (relembremos que estes dois conceitos – peso e significado – andam de mãos dadas). Apenas Karenin, a cadela (tratada no masculino) de Tomas e Tereza, revela-se genuinamente feliz em toda a obra. Kundera justifica-o ao explicar que os animais não foram expulsos do Paraíso, ao contrário de Adão e Eva (e, por consequência, de todos os seus descendentes). O tempo, então, efetua para Karenin um movimento circular, possibilitando a hipótese do eterno retorno.

Esta ponderação – a insustentabilidade da leveza e a procura infrutífera por peso e significância – pode ler-se em dois momentos-chave da obra: primeiro, quando Sabina abandona Franz no décimo capítulo da terceira parte, "Words misunderstood", e, segundo, quando Tereza pondera a sua relação com Karenin no quarto capítulo da sétima parte, "Karenin's smile":

> When we want to give expression to a dramatic situation in our lives, we tend to use metaphors of heaviness. We say that something has become a great burden to us. We either bear the burden or fail and go down with it, we struggle with it, win or lose. And Sabina – what had come over her? Nothing. She had left a man because she felt like leaving him. Had he persecuted her? Had he tried to take revenge on her? No. Her drama was a drama not of heaviness but of lightness. What fell to her lot was not the burden, but the unbearable lightness of being. (Kundera, [1984] 2001, p. 118)

> But most of all: No one can give anyone else the gift of the idyll; only an animal can do so, because only animals were not expelled from Paradise. (…) If Karenin had been a person instead of a dog, he would surely have long since said to Tereza, "Look, I'm sick and tired of carrying that roll in my mouth every day. Can't you come up with something different?" And therein lies the whole of man's plight. Human time does not turn in a circle; it runs ahead in a straight line. That is why man cannot be happy: happiness is the longing for repetition. (Kundera, [1984] 2001, p. 290)

Esta insatisfação constante acaba por ser o espelho do destino das personagens: a morte de Tomas, Teresa e Franz (personagens associadas ao peso e, no caso de Tomas, a aceitação deste) e a consciencialização de Sabina de que a sua vida é e sempre será desprovida de significado.

Como técnica narrativa, podemos observar que o narrador, mais de uma vez, reconta determinada cena da perspetiva de cada um dos personagens que dela toma parte. Esta repetição propositada remete o leitor para a premissa inicial do eterno retorno, fazendo-o reviver um momento no enredo e enraizando o conceito no seu subconsciente.

### 2.2 O kitsch *totalitário político*

A obra de Kundera oferece um especial enfoque ao conceito de *kitsch*, conferindo-lhe um novo significado de forma a servir os seus propósitos filosóficos. *Kitsch* é uma palavra alemã adotada por diversas línguas, incluindo o inglês, e originalmente referia-se à arte demasiado sentimental ou melodramática, ou seja, à estética. Kundera ([1984] 2001, p. 242) emprega o termo não em relação à arte, mas sim a ideologias políticas: para ele, o *kitsch* é um ideal estético em que "shit is denied and everyone acts as though it did not exist". Não se refere simplesmente ao sentido literal do termo, mas também a tudo o que possa ser negativo, repugnante, violento ou depressivo no mundo: "Kitsch excludes everything from its purview which is essentially unacceptable in human existence" (p. 242).

De seguida, avança para a temática da política: "Kitsch is the aesthetic ideal of all politicians and all political parties and movements" (p. 245). Considera o ato, que os políticos tantas vezes levam a cabo, de beijar bebés como sendo o máximo movimento do *kitsch* político. Quando Sabina recorda as marchas comunistas da sua juventude, nota que os desfiles persuadiam os participantes a celebrar o comunismo, ao fingir que estariam a celebrar a vida – uma vida irrealista, aceitando apenas os aspetos positivos. De acordo com a obra, este conceito não tem uma conotação completamente negativa. O problema surge quando o *kitsch* torna-se totalitário, negando toda e qualquer expressão de individualidade. Kundera ([1984] 2001, p. 245) explica a sua visão no nono capítulo da sexta parte, "The grand march":

> Those of us who live in a society where various political tendencies exist side by side and competing influences cancel or limit one another can manage more or less to escape the kitsch inquisition: the individual can preserve his individuality. The artist can create unusual works. But whenever a single political movement corners power, we find ourselves in the realm of *totalitarian kitsch*.

> When I say "totalitarian", what I mean is that everything that infringes on kitsch must be banished for life: every display of individualism (because a deviation from the collective is a spit in the eye of the smiling brotherhood); every doubt (because anyone who starts doubting details will end by doubting life itself); all irony (because in the realm of kitsch everything must be taken quite seriously).

É percetível, portanto, que o autor repudia esta noção de *kitsch*. Serve-se de Sabina, a personagem mais associada à leveza e à individualidade, para negá-la e combatê-la ao longo do enredo principal.

### 2.3 A importância da comunicação

A obra de Kundera explora as falhas de comunicação que ocorrem entre dois indivíduos. Esta é uma temática muitas vezes ignorada (mesmo entre os trabalhos de Kundera), mas revela-se, à luz das suas considerações, fulcral para um melhor entendimento das relações humanas. Kundera põe em prática, de forma genial, a metáfora de composições musicais com repetidas temáticas para descrever a vida de um indivíduo e os conceitos recorrentes ao longo dela. Se duas pessoas se conhecerem numa fase tardia das suas vidas, as suas composições musicais já se encontrarão escritas. Não podem trocar temáticas e não irão interpretar corretamente os conceitos constantes na vida do parceiro. Tal pode ser verificado no segundo capítulo da terceira parte:

> While people are fairly young and the musical composition of their lives is still in its opening bars, they can go about writing it together and sharing motifs (the way Tomas and Sabina exchanged the motif of the bowler hat), but if they meet when they are older, like Franz and Sabina, their musical compositions are more or less complete, and every motif, every object, every word means something different to each of them. (Kundera, [1984] 2001, pp. 84-85)

Dada a importância que confere à comunicação, Kundera dedica a maioria da terceira parte a um dicionário por si compilado de palavras incompreendidas, respeitantes a Sabina e Franz, desde "música" e "mulher" a "força" e "luz e escuridão". Pretende, com isso, evidenciar o seu fracasso em comunicar e as divergências gritantes nas perspetivas de cada um, que culminam na fuga de Sabina e no término da relação. Eis um exemplo:

> CEMETERY
> Cemeteries in Bohemia are like gardens. The graves are covered with grass and colourful flowers. Modest tombstones are lost in the greenery. When the sun goes down, the cemetery sparkles with tiny candles… no matter how brutal life becomes, peace always reigns in the cemetery. Even in wartime, even in Hitler's time, even in Stalin's time, through all occupations. When she [Sabina] felt low, she would get into the car, leave Prague far behind, and walk through one or another of the country cemeteries she loved so well. Against a backdrop of blue hills, they were as beautiful as lullabies.
> For Franz a cemetery was an ugly dump of stones and bones. (Kundera, [1984] 2001, p. 100)

### 3. Do ensaio ao ecrã – especificidades da tradução intersemiótica de Kaufman

Quando o realizador norte-americano Philip Kaufman leu *The Unbearable Lightness of Being* pela primeira vez, a sua reação não foi outra que não puro arrebatamento pela riqueza da obra. Num jantar com o realizador checoslovaco Miloš Forman e o produtor norte-americano Saul Zaentz, Kaufman discutiu a provável intraduzibilidade fílmica de um escrito com um teor filosófico tão denso. Meses depois, Forman foi convidado a produzir a adaptação cinematográfica da obra. Compreenda-se a tensão política vivida na década de 1980: a "cortina de ferro" ainda se abatia sobre a Europa, dividindo-a em dois polos de

influência político-económica distintos. Se, por um lado, havia um declarado interesse ocidental em expor ao mundo as atrocidades soviéticas, por outro, as pressões da União Soviética também se fizeram sentir. Temendo possíveis repercussões para com parte da sua família estabelecida em Praga, Forman ofereceu o projeto a Kaufman, que o aceitou, sendo o produto final exposto nas salas de cinema pela primeira vez em 1988.

Chegamos, portanto, à questão-chave deste artigo: de que forma é feita a tradução intersemiótica da componente filosófica de *The Unbearable Lightness of Being* para o ecrã? Identificámos duas grandes categorias: adaptações e supressões. Dentro das estratégias de adaptação iremos incluir os três campos filosóficos referidos na secção anterior: peso *vs* leveza e o eterno retorno; o *kitsch* totalitário político; a importância da comunicação. A filosofia não adaptada referente a estas três temáticas será debatida na categoria das supressões. Passemos, então, às estratégias semióticas utilizadas para a adaptação da obra de Kundera para o cinema.

### 3.1 Estratégias de adaptação

Numa fase inicial de abordagem à obra, Kaufman e a sua equipa (composta pelo produtor Saul Zaentz, pelo argumentista Jean-Claude Carrièrre e pelo editor Walter Murch, dentre outros) identificaram dois problemas fundamentais na adaptação: as constantes quebras no discurso dedicadas a considerações filosóficas e a forte presença do narrador. Uma vez que a obra pode ser dividida em três categorias principais – filosofia, enredo romântico e contextualização sociopolítica –, Kaufman e a restante equipa decidiram dar enfoque ao enredo romântico. Levaram em conta o facto de que as relações interpessoais da obra constituíam a mensagem mais adequada para o processo de adaptação (tal como o subtítulo do filme indica, "a lovers story"), bem como o contexto sociopolítico, relevante para a exposição da invasão da Checoslováquia por parte da União Soviética e assunto particularmente sensível para o bloco soviético no panorama internacional da época.

Como se pode observar, a filosofia kunderiana foi relegada para um plano secundário. Contudo, não pôde ser eliminada por completo, visto que as personagens principais funcionam em grande parte como mecanismos de exposição dessa mesma filosofia, mas muitas das suas ações carecem de uma explicação teórica. A sua adaptação é, assim, indispensável para a coerência fílmica.

### 3.1.1 Peso vs leveza e o eterno retorno

Como se poderia prever, a dicotomia principal da obra (a qual dá origem ao título) teria de constituir um ponto de referência ao longo da adaptação. É possível perscrutá-la através de dois mecanismos-base: banda sonora e diálogo entre as personagens.

CASO 1: Kaufman optou por basear a banda sonora na música do checo Leoš Janáček, compositor de eleição de Kundera. O filme tem início ao som de "Fairy tale, III. *Allegro*" – tal como o andamento indica, uma composição ligeira e alegre. É por esta altura que o espectador é introduzido a Tomas (Daniel Day-Lewis) e ao seu estilo de vida. Esta composição é recorrente ao longo do filme, uma vez que era intenção de Kaufman dar à

narrativa uma sensação de conto de fadas. Na cena em que Tereza (Juliette Binoche) sonha com um sem-número de mulheres nuas na piscina, obedecendo a cada ordem de Tomas, somos presenteados com a peça "On an overgrown path: IV. The Madonna of Frydek*. Grave*" – tal como o andamento indica, lento e solene. Temos, portanto, uma concordância entre a informação visual e auditiva. Concluímos, então, que a banda sonora respeita e realça a dicotomia peso *vs* leveza.

CASO 2: O diálogo é, sem dúvida, o meio mais direto para a introdução de considerações que ocorrem em tempos "mortos" da ação principal. Kaufman dá bastante uso ao discurso direto logo no início do filme, precisamente de forma a contextualizar o espectador sobre os perfis psicológicos das personagens principais. As primeiras cenas estabelecem o comportamento de Tomas para com as mulheres. O conceituado doutor seduz com relativa facilidade as enfermeiras com quem trabalha, sendo esse um motivo de inveja por parte dos restantes colegas de profissão. Também mantém uma relação com Sabina (Lena Olin), relação essa que possui a particularidade de ser, simultaneamente, livre de quaisquer compromissos e fonte de grande amizade entre os dois. Podemos concluir não apenas que Tomas é um mulherengo e dominador experiente, como também que as suas conquistas não ultrapassam a vertente sexual – "amizades eróticas", como são apelidadas por Kundera –, excetuando a sua amiga e confidente Sabina.

Estão, assim, estabelecidas as bases para a filosofia de Tomas. Uma filosofia de leveza emocional que lhe proporciona a liberdade de levar uma vida de despreocupação. Na obra, o seu carácter é revelado aos poucos ao longo de toda a primeira parte.

CASO 3: Na cena em que Tomas visita Sabina e pede-lhe que o ajude a encontrar um emprego para Tereza, este reflete sobre a impossibilidade de comparar as alternativas: ficar com Tereza e abandoná-la:

TOMAS: If I had two lives... in one life, I could invite her to stay at my place. In the second life, I could kick her out. Then I'd compare and see which had been the best thing to do. But we only live once. Life's so light. Like an outline, we can't ever... fill in or correct. Make any better. It's frightening. (*The Unbearable Lightness of Being*, [1988] 2006)

Verificamos que a mensagem contida no seu discurso se assemelha à da narrativa de Kundera ([1984] 2001, pp. 7-8):

We can never know what to want, because, living only one life, we can neither compare it with our previous lives nor perfect it in our lives to come.
Was it better to be with Tereza or to remain alone?
There is no means of testing which decision is better, because there is no basis for comparison. We live everything as it comes, without warning, like an actor going on cold. And what can life be worth if the first rehearsal for life is life itself? That is why life is always like a sketch. No, sketch is not quite the word, because a sketch is an outline of something, the groundwork for a picture, whereas the sketch that is our life is a sketch for nothing, an outline with no picture.

É a primeira vez em todo o filme que somos confrontados com a teoria do eterno retorno, ainda que esta seja pouco explorada. Verificamos ainda que a adaptação fílmica

incorpora explicitamente o conceito de "leveza", uma forma de sensibilizar o espectador para a sua importância.

CASO 4: No filme, quando Tomas apresenta Tereza a Sabina, esta explica à "rival" a sua própria filosofia: "It's very messy around here. I always try not to get too attached to a place... to objects... or to people" (*The Unbearable Lightness of Being*, [1988] 2006).

Esta curta cena fílmica, não retratada no livro, foi incluída por Kaufman como um mecanismo de exposição que delineia a posição da artista em relação à vida em traços gerais: o total descompromisso com tudo que não a arte (também ela uma expressão de liberdade). Podemos ainda atestar que todas as cenas passadas no seu apartamento se iniciam com ou evidenciam o seu trabalho, reforçando ainda mais a individualidade desta personagem em particular.

CASO 5: Após uma estadia de alguns meses em Zurique, Tereza regressa a Praga, abandonando Tomas. Deixa-lhe uma carta em que explica os seus motivos para partir. Mais uma vez, Kaufman tenta dar enfoque à dicotomia peso *vs* leveza com a seguinte passagem: "(Tereza) Instead of being your support, I'm your weight. Life is very heavy to me and it is so light to you. I can't bear this lightness, this freedom" (*The Unbearable Lightness of Being*, [1988] 2006).

Esta é uma excelente cena para evidenciar as fragilidades de Tereza e a sua dependência em relação a Tomas. Na obra de Kundera, as palavras exatas de Tereza não são conhecidas. O leitor retém apenas o ponto de vista do narrador, que nesta situação é simultaneamente o de Tomas:

> They had been in Zurich for six or seven months when he came home late one evening to find a letter on the table telling him she had left for Prague. She had left because she lacked the strength to live abroad. She knew she was supposed to bolster him up, but did not know how to go about it. She had been silly enough to think that going abroad would change her. She thought that after what she had been through during the invasion she would stop being petty and grow up, grow wise and strong, but she had overestimated herself. She was weighing him down and would do so no longer. She had drawn the necessary conclusions before it was too late. And she apologized for taking Karenin with her. (Kundera, [1984] 2001, p. 27)

Esta passagem não pretende realçar a dicotomia da obra, mas sim a desigualdade de poderes na relação dos dois até este ponto. No entanto, consideramos a leitura de uma carta em *voice-over* uma excelente oportunidade para incorporar componentes mais teóricas numa adaptação fílmica.

### 3.1.2 O kitsch *totalitário político*

A noção de *kitsch* é introduzida ao espectador numa fase inicial da adaptação. Seria de esperar, portanto, que constituísse um tema recorrente, mas tal não se verifica, visto que as únicas personagens que o expõem são Sabina e Franz (Derek de Lint). Sabina engloba as três principais filosofias da obra e não dispõe de visibilidade suficiente para explorar ao pormenor cada uma delas. Franz é, a par de Sabina, a personagem com maior enfoque na sexta parte, onde este tema tem maior preponderância. Apesar de constituírem apenas

uma das sete partes da obra, tanto o passado de Sabina como a vida de Franz após esta terminar a sua relação clandestina foram omitidos da adaptação fílmica. Dessa forma, a exposição do *kitsch* totalitário resume-se a meras referências. Na adaptação, contabilizamos três e apresentamos de seguida duas delas.

CASO 6: Voltemos à segunda cena do filme, presente no Caso 2. Sabina comenta que Tomas é o oposto do *kitsch*:

> ON-SCREEN TEXT: But the woman who understood him best was Sabina…
> (…)
> SABINA: I really like you Tomas. You are the complete opposite of kitsch. In the kingdom of kitsch… you would be a monster. (*The Unbearable Lightness of Being*, [1988] 2006)

Esta apreciação deve-se precisamente ao facto de Tomas rejeitar a monogamia e assumir comportamentos libertinos. Neste campo, Sabina refere-se a um *kitsch* social e moral. A noção de *kitsch* totalitário ainda não é percetível para o espectador.

O diálogo da adaptação (inclusive a nota introdutória) assemelha-se bastante à narrativa de Kundera ([1984] 2001, p. 12):

> The woman who understood him best was Sabina. She was a painter. "The reason I like you", she would say to him, "is you're the complete opposite of kitsch. In the kingdom of kitsch you would be a monster".

CASO 7: Sabina e Franz vão almoçar a um restaurante logo após se conhecerem. Kaufman serve-se desta cena para condensar grande parte da filosofia contida na sexta e terceira partes da obra:

> FRANZ: When I was a student in Paris... I liked the demonstrations, the marches, the crowds, the shouting... I liked to be part of it. The whole world looked like a grand march to me... ever onward to a better world.
> SABINA: Me, too. I marched every year.
> FRANZ: Really?
> SABINA: Yes, but I was forced to march. Everybody was. The May Day parade, all the girls dressed the same. Everybody smiling, everybody throwing flowers. I could never keep in step. The girls behind me would purposely step on my heels.
> FRANZ: What happened to your country is a tragedy.
> SABINA: You think so?
> FRANZ: Of course. There was hope. They killed it.
> SABINA: You're not going to become boring, are you? Waiter? Can you stop that noise?
> WAITER: Noise?
> SABINA: Yes. What you call music.
> WAITER: I'll have to ask the manager.
> SABINA: Everywhere music's turning into noise. Look. These plastic flowers... They even put them in water. And look out there. Those buildings... the uglification of the world. The only place we can find beauty... is if its persecutors have overlooked it. It's a planetary process... and I can't stand it.
> MANAGER: Is anything wrong?
> SABINA: Wrong? No. Everything is fine.

FRANZ: It's just that noise. Could you stop it?
SABINA: It sounds like dirty water.
MANAGER: I'm sorry, sir. The other customers do like this "noise".
SABINA: How can they eat food and listen to shit?
FRANZ: In that case... we'll look for a place with better taste. (*The Unbearable Lightness of Being*, [1988] 2006)

O monólogo de Sabina tem como objetivo denunciar o *kitsch* estético aliado aos ideais comunistas. No sexto capítulo da sexta parte da obra, Kundera ([1984] 2001, p. 242) esclarece o ressentimento de Sabina para com o regime:

Sabina's initial inner revolt against Communism was aesthetic rather than ethical in character. What repelled her was not nearly so much the ugliness of the Communist world (ruined castles transformed into cow sheds) as the mask of beauty it tried to wear – in other words, Communist kitsch. The model of Communist kitsch is the ceremony called May Day.

Como podemos verificar, somos confrontados com temáticas como o desfile do Primeiro de Maio e "máscaras de beleza". Ambas são referidas na adaptação: o desfile de uma forma explícita e a "máscara de beleza", sob a forma de flores de plástico colocadas numa jarra com água. As restantes referências constituem entradas do dicionário presente na terceira parte da obra, "Parades" e "Music" (a entrada "Sabina's country" será tratada na secção 3.1.3). No filme, Franz e Sabina partilham as suas experiências nos desfiles da juventude; Franz alude ao seu ideal da Grande Marcha, conceito que constitui o título da sexta parte da obra. Sabina considera que a música *pop* assemelha-se ao som de "água suja", apelidando-a simplesmente de "barulho". É nesta passagem relativa à música que Kaufman extrai da obra literária uma afirmação de Sabina: "(...) the uglification of the world. The only place we can find beauty… is if its persecutors have overlooked it. It's a planetary process… and I can't stand it".

At the time, she had thought that only in the Communist world could such musical barbarism reign supreme. Abroad, she discovered that the transformation of music into noise was a planetary process by which mankind was entering the historical phase of total ugliness. (…) The omnipresence of visual ugliness would soon follow. (Kundera, [1984] 2001, p. 89)

As entradas supracitadas poderiam ter sido tratadas na secção 2.3, mas considerámos que este tipo de categorização acabaria por se revelar contraproducente, visto que a adaptação fílmica não apresenta as visões de Franz e Sabina como antagónicas. Em vez disto, os pontos de vista de Sabina são transformados num monólogo com o qual Franz anui (como é o caso da concordância com a aversão pela música *pop*, algo que não se traduz numa adaptação fiel ao original).

### 3.1.3 A importância da comunicação

Toda a terceira parte da obra literária gira em torno da relação de Sabina e Franz. Uma vez que estes apenas dispõem de três enfoques em toda a adaptação fílmica, consideramos a

transferência das mensagens contidas na obra proporcional ao "tempo de antena" atribuído.

CASO 8: Retrocedamos à cena analisada no caso anterior. Sendo suíço e não tendo sido afetado por nenhuma ocupação militar, Franz expressa um tremendo fascínio e empatia pelo povo checoslovaco e faz questão de afirmá-lo. Sabina riposta com a pergunta "You're not going to become boring, are you?" O espectador é, então, confrontado com o primeiro desentendimento do casal. Podemos perscrutar um certo desinteresse da parte de Sabina relativamente à situação política do seu país. Na entrada "Sabina's country" do dicionário de palavras incompreendidas, Kundera ([1984] 2001, pp. 98-100) realça as opiniões de ambos:

> Franz greatly admired Sabina's country. Whenever she told him about herself and her friends from home, Franz heard the words "prison", "persecution", "enemy tanks", "emigration", "pamphlets", "banned books", "banned exhibitions", and he felt a curious mixture of envy and nostalgia. (…) The trouble was that Sabina had no love for that drama. The words "prison", "persecution", "banned books", "occupation", "tanks" were ugly, without the slightest trace of romance. The only word that evoked in her a sweet, nostalgic memory of her homeland was the word cemetery.

CASO 9: Um dos símbolos mais importantes de toda a obra de Kundera é, indiscutivelmente, o chapéu de coco de Sabina. Este desempenha um papel fundamental na adaptação para uma compreensão mais aprofundada do choque entre duas personalidades como as de Sabina e Franz. Analisemos três cenas distintas: a) interação entre Tomas e Sabina, em que o chapéu se revela um brinquedo erótico para ambos; b) interação entre Franz e Sabina, em que Franz rejeita de forma veemente o chapéu e c) diálogo entre Tomas e Sabina sobre Franz.

a) Nesta cena, Tomas e Sabina encontram-se em casa da artista. Tomas demonstra interesse pelo chapéu e Sabina participa do seu jogo erótico. Enquanto seduzem-se mutuamente, debatem as visões de Tomas e a história do chapéu:

> SABINA: Are you only searching for pleasure? Or is every woman a new land... whose secrets you want to discover? You want to know what she's going to say when she makes love? Or how she will smile? How she will whisper... groan, scream...
> TOMAS: Maybe the very smallest... unimaginable details. Tiny things that make one woman... totally unlike any other.
> SABINA: What's my detail, Doctor?
> TOMAS: Your hat, Sabina.
> SABINA: The hat... comes from my grandfather's grandfather. He lived a long, long time ago. A long time ago... (*The Unbearable Lightness of Being*, [1988] 2006)

b) Sabina e Franz encontram-se no estúdio da artista. Sabina trabalha numa obra com vidro, mas interrompe o trabalho para colocar o chapéu de coco e seduzir Franz, seguindo o padrão que criou com Tomas. Franz aproxima-se dela, mas retira-lhe o chapéu da cabeça, o que a irrita visivelmente.

c) Mais tarde, quando Tomas a visita, os dois trocam novidades:

> SABINA: I met another man. He's the best man I've ever met. He's bright, handsome, good...
> And he's crazy about me.
> TOMAS: Good.
> SABINA: And he's married.
> TOMAS: Good.
> SABINA: There's only one thing: he doesn't like my hat.
> TOMAS: Your hat. Your hat makes me want to cry, Sabina. (*The Unbearable Lightness of Being*, [1988] 2006)

Concluímos que Sabina se sente genuinamente incomodada por Franz não aprovar o seu chapéu. Kaufman usa este pormenor para deixar transparecer o facto de Franz não compreender Sabina, pelo menos na mesma medida que Tomas. Na adaptação, o chapéu de coco acaba por simbolizar o erotismo (associado a Tomas), a memória (uma herança do seu avô) e a singularidade (representando o espírito da artista).

Na obra literária, esta incompreensão do significado do chapéu de coco por parte de Franz é aprofundada. O leitor toma conhecimento de que o chapéu tem cinco significados diferentes para Sabina, pois representa: uma lembrança do seu avô (e, por consequência, de um passado perdido); uma recordação do seu pai; um objeto sexual usado por si e por Tomas; um símbolo da sua própria individualidade e, por fim, um objeto sentimental e nostálgico (o qual apenas adquire este significado quando Sabina emigra para os Estados Unidos). No que toca a Franz, Kundera ([1984] 2001, p. 84) descreve a sua relação com o chapéu de coco da seguinte forma:

> Now, perhaps, we are in a better position to understand the abyss separating Sabina and Franz: he listened eagerly to the story of her life and she was equally eager to hear the story of his, but although they had a clear understanding of the logical meaning of the words they exchanged, they failed to hear the semantic susurrus of the river flowing through them. And so when she put on the bowler hat in his presence, Franz felt uncomfortable, as if someone had spoken to him in a language he did not know. It was neither obscene nor sentimental, merely an incomprehensible gesture. What made him feel uncomfortable was its very lack of meaning.

### 3.2 Supressões

Tal como foi referido, antes de lhe terem oferecido o projeto de adaptar a obra de Kundera, Kaufman refletiu sobre a sua possível "intraduzibilidade". Compreenda-se a extrema dificuldade de transpor para o ecrã um trabalho com tamanha incidência no campo metafísico. É, portanto, natural que parte da filosofia de Kundera tenha sido apenas brevemente referenciada ou sequer incorporada ao projeto. No entanto, a sua omissão pode dificultar a compreensão do espectador referente à profundidade das personagens. Esta secção aborda dois elementos essenciais quer para a dita compreensão aprofundada das personagens, quer para a entrada no mundo filosófico kunderiano: a dicotomia corpo *vs* alma e o conceito alemão *Es muss sein* ("tem de ser", expressão da inevitabilidade do destino), ligado à aleatoriedade do acaso.

### 3.2.1 *Corpo* vs *alma*

No filme, da primeira vez que Tereza visita Tomas em Praga, acabam por manter relações. Há, contudo, uma peculiaridade: no momento de intimidade, Tereza grita. A que se deve este grito? Podemos observar que fica cada vez mais nervosa à medida que Tomas prossegue com os seus avanços. Entrara ela em pânico? Podemos assumir também que, sendo ela de uma província como a Boémia dos anos 1960 e vivendo com a mãe, tinha grandes hipóteses de ser virgem. Seria então um grito de dor? Estas questões não são explicadas na adaptação. Kaufman limita-se a retratar a ação presente no enredo. A justificação de Kundera ([1984] 2001, p. 51) é mais complexa:

> It was no sigh, no moan; it was a real scream. (…) The scream was not an expression of sensuality. Sensuality is the total mobilization of the senses: an individual observes his partner intently, straining to catch every sound. But her scream aimed at crippling the senses, preventing all seeing and hearing. What was screaming in fact was the naive idealism of her love trying to banish all contradictions, banish the duality of body and soul, banish perhaps even time.

Esta explicação alude à dicotomia corpo *vs* alma, que intitula a segunda e quarta partes da obra. Se peso *vs* leveza pode ser visto como a demanda de Tomas, então corpo *vs* alma é a demanda de Tereza. Ao longo de toda a adaptação, ela sofre claramente de bastantes complexos com o corpo feminino em geral e o seu próprio corpo em particular. Todas as cenas passadas na piscina funcionam como um símbolo deste conflito. Existe apenas um problema: não há qualquer dicotomia na adaptação, porque não há qualquer referência ao conceito de alma. Tereza vive atormentada com a impossibilidade de deixar transparecer a sua alma para lá do seu corpo, e esta luta interior é infinitamente mais enriquecedora que um mero desconforto físico. Uma luta que se perdeu no processo de adaptação.

### 3.2.2 Es muss sein *e o acaso*

A expressão *Es muss sein* consta das partituras do último *Quarteto de Cordas* (n° 16, Op. 135) de Beethoven, compositor que Kundera associa à noção de peso. Esta peça musical, contudo, não foi incluída no filme, por isso o espectador não tem a oportunidade de entrar em contacto com este conceito. Entretanto, o *Es muss sein* constitui todo o porquê de Tomas ser incapaz de não estar perto de Tereza.

Façamos primeiro uma ponte entre este conceito e o eterno retorno. Assumindo que as nossas vidas se repetem um número infinito de vezes, não podemos senão abraçar o conceito de *amor fati* (amor ou aceitação, por parte do indivíduo, do seu próprio destino). Tomas concluiu que Tereza era o seu destino, uma necessidade imutável, mesmo com todo o seu peso. Encontramos esta ponderação na primeira parte da obra, quando Tomas decide abandonar Zurique e regressar para Tereza: "'*Es muss sein!*' Tomas repeated to himself, but then he began to doubt. Did it really have to be? Yes, it was unbearable for him to stay in Zürich imagining Tereza living on her own in Prague" (Kundera, [1984] 2001, p. 32).

Contudo, à medida que se aproxima de Tereza, Tomas reflete sobre os seis acasos que possibilitaram o seu encontro sete anos antes. Aquilo que acontece por necessidade e por repetição pertence ao reino do eterno retorno. O que surge do acaso, fruto da sorte, só pode ocorrer uma vez. Se Tereza era fruto do acaso, então não poderia de forma alguma ser uma necessidade. Na quinta parte da obra, Tomas finalmente chega a uma conclusão. Os seus encontros sexuais com outras mulheres eram o seu *Es muss sein*, a sua necessidade, mas decide que "love is our freedom. Love lies beyond '*Es muss sein!*'" (Kundera, [1984] 2001, p. 231).

Ao adotar esta perspetiva, Tomas está a conferir leveza a Tereza: ela é a sua libertação. Em termos mais teóricos, o conceito de *Es muss sein* é tão importante para a obra porque permite a compreensão de que as personagens não têm necessariamente de ser catalogadas apenas como "leves" ou "pesadas". Ao diluirmos esta dualidade, tornamos as personagens mais humanas e enriquecemos consideravelmente a narrativa.

No filme, Tomas lê a carta de Tereza, enraivecido. Passa os próximos dias dando asas aos seus comportamentos libertinos com as mulheres e brincando com cisnes – um símbolo de liberdade e, consequentemente, de leveza. Na cena seguinte, Tomas encontra-se no seu apartamento, observando intensamente o cato de Tereza. É aí que toma a decisão de regressar a Praga. Contudo, esta sucessão de eventos apenas informa o espectador de que Tomas sentiu saudades da mulher, ignorando toda a temática representada por esta personagem: peso *vs* leveza e a permutabilidade destes conceitos.

## 4. Conclusão

A adaptação fílmica de *The Unbearable Lightness of Being* teve sucesso considerável em solo europeu, tendo sido menos popular na América. O American Film Institute listou-o entre as cem histórias de amor do cinema norte-americano. Carrière e Kaufman foram nomeados para o Óscar de Melhor Argumento Adaptado. O filme foi passado pela primeira vez em solo soviético como convidado do Moscow Film Festival, onde se inseria na categoria de filmes eróticos do cinema norte-americano. O impacto gerado foi tremendo: a audiência russa esperava assistir a um filme erótico, mas foi confrontada com a invasão da Checoslováquia por parte do seu próprio país, invasão essa que julgavam ter sido uma libertação do país de ameaças fascistas. De facto, esta é uma obra-prima no que toca à exposição dos crimes da União Soviética.

Compreendemos a necessidade sentida por Kaufman de dar enfoque ao foro político, dado o contexto internacional vivido na década de 1980. Mas o que dizer da componente filosófica da obra? Kaufman lidou com a profundidade das personagens de forma demasiado superficial, algo que nos parece um movimento em falso, quando o próprio Kundera confessa na obra que estas representam possíveis realizações suas, não concretizadas. Uma vez que constituem mecanismos de exposição da filosofia kunderiana, também esta foi levada a cabo de forma leviana. Parece-nos, na realidade, que tal filosofia é apenas referenciada na adaptação como um meio para justificar as atitudes e ações das personagens, ficando muito aquém das expectativas. De facto, o próprio Kundera afirmou

que a adaptação falhou ao capturar o espírito da obra ou das personagens e que, após esta experiência, não voltaria a permitir adaptações das suas obras. Uma reação que não pode ser, de forma alguma, positiva, especialmente quando Kundera serviu de consultor ao longo da produção.

Tendo em conta os códigos extracinemáticos apontados por McFarlane (2004), encontrámos uma fórmula que abordaria com maior profundidade a filosofia kunderiana: a figura de Kundera incorporada no filme, sob a forma de um velho a escrever na sua secretária (sendo, simultaneamente, uma imagem do Criador deste universo), com aparições recorrentes, os seus escritos revelados em *voice-over*. O *voice-over* já provou ser uma aposta de sucesso em produtos fílmicos de forte teor filosófico. Exemplo disso é a adaptação *Night Train to Lisbon* (2013), de Bille August. É, ainda, um instrumento de exposição que não desrespeitaria a essência da obra, já que o próprio autor retira a tridimensionalidade às suas personagens e tem uma constante presença ao longo da narrativa. Infelizmente, pelos motivos supracitados, nenhuma destas sugestões poderá ser posta em prática em outras obras de Kundera, o que também nos leva a refletir sobre a importância que uma adaptação fílmica tem aos olhos do autor da obra original. Só podemos esperar para ver como adaptações futuras lidarão com uma problemática tão subjetiva como a do campo metafísico.

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# NA ENCRUZILHADA ENTRE MULTIMODALIDADE E MULTILINGUISMO: EM BUSCA DE UM MODELO DE DESCRIÇÃO PARA LEGENDAGEM COM BASE NO FILME *JENSEITS DER STILLE*

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ABSTRACT: Em tempos de um número crescente de textos multimodais, seja em *websites*, redes sociais ou meios audiovisuais, o tema da multimodalidade é mais relevante do que nunca. O filme *Jenseits der Stille* (lançado em português do Brasil sob o título *A música e o silêncio*), tendo em conta que os protagonistas usam tanto a linguagem gestual quanto verbal, apresenta uma situação de multilinguismo que se torna ainda mais complexa na versão legendada para o público estrangeiro. Este artigo propõe um modelo descritivo que leva em conta o multilinguismo, a multimodalidade e a legendagem e que pode eventualmente ser estendido a outros tipos de textos multimodais.
PALAVRAS-CHAVE: Tradução Audiovisual, Legendagem, Multimodalidade, Multilinguismo, Modelos de Descrição Multimodal

## 1. Introdução

Um dos primeiros teóricos que se ocupou de fenómenos de multimodalidade na tradução foi Roman Jakobson (1959), utilizando conceitos dos estudos semióticos. Assim definiu tradução intersemiótica em oposição à tradução intralinguística ou interlinguística: "Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1959, p. 233).

No meio fílmico, coexistem signos verbais e não verbais, e a informação é transmitida pelo canal auditivo e pelo canal visual. O texto verbal é interpretado ou acompanhado por imagens e vice-versa. Portanto, na tradução audiovisual e, mais explicitamente, na legendagem, vários sistemas de signos têm impacto na tradução.

Hoje em dia, os textos audiovisuais são consumidos em múltiplos contextos, muitas vezes legendados, tais como em canais televisivos internacionais, nas salas de espera de consultórios médicos, nos meios sociais, na publicidade onipresente na internet etc. Os estudos de multimodalidade ocupam-se da análise e descrição deste tipo de texto. Existem esquemas de transcrição para textos multimodais: uns descrevem o texto multimodal em si, outros incluem a tradução classificando-a como intra- e interlinguística ou intersemiótica. Estes modelos deram passos importantes para uma descrição multimodal de textos fílmicos legendados, mas não oferecem um modelo abrangente o suficiente para os casos discutidos neste artigo.

Nas páginas seguintes, será lançado um olhar sobre aspetos teóricos da legendagem, do multilinguismo e da tradução multimodal. Serão discutidas várias abordagens de estudo de textos multimodais e, com base nestas abordagens, será apresentado um novo modelo de anotação acompanhado de alguns exemplos do filme *Jenseits der Stille*[1] (Caroline Link, Alemanha, 1996). Este trata da relação entre uma rapariga ouvinte e os pais surdos. As

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[1] Tradução literal: "Além do silêncio".

personagens, portanto, usam a língua gestual e a língua verbal falada – já à partida, uma situação de multilinguismo e multimodalidade. Esta situação potencializa-se com a versão legendada para um público-alvo estrangeiro. Ao mesmo tempo, as línguas expressam-se em canais semióticos diferentes – o auditivo e o visual. O modelo apresentado a seguir tem como objetivo incluir todos estes aspetos.

## 2. Aspetos teóricos

### 2.1 O que são legendas?

Legendas consistem em uma ou duas linhas de texto escrito que correspondem ao texto falado ou escrito de um material fílmico, podendo ser uma tradução (interlinguística) ou uma reprodução escrita na mesma língua (intralinguística) para surdos ou aprendentes de uma língua. Henrik Gottlieb (2018, p. 59) considera a legendagem "an additive type of translation", dado que as legendas são adicionadas ao filme original e aparecem em sincronia com o texto original (na dobragem, pelo contrário, o texto original é substituído).

A legendagem deve facilitar ao máximo a leitura das legendas. Para evitar que o texto comprometa a fruição do filme ou vídeo, existem parâmetros, técnicas e regras que devem ser cumpridos. As legendas aparecem no ecrã, por via de regra, durante um a seis segundos, seguindo o ritmo das falas, e são separadas por uma pausa de dois a quatro *frames*. A definição de quando uma legenda aparece (*timecode in*) ou desaparece (*timecode out*) do ecrã chama-se *timing* (ou *spotting*). A quantidade de caracteres por legenda é limitada: varia entre 35 e 43 caracteres, sendo mais comum algo em torno de 36 caracteres. O tempo que a legenda permanece visível depende da quantidade de texto que se tem de ler em relação à duração da legenda. Tudo isso cria a necessidade de reduzir, condensar e, por vezes, até omitir parte do texto original. A arte da legendagem implica, portanto, manter o equilíbrio entre informação, ritmo, quantidade de texto, imagem e som (Ivarsson and Carroll, 1998).

Neste artigo, será usado o termo "legendagem" tanto para o processo do *timing* como o da tradução (intra- ou interlinguística), tendo em conta que, na prática, ambos são geralmente efetuados na mesma etapa do fluxo de trabalho e as legendas resultam dos dois processos. O termo "filme" será usado independentemente do meio em que é veiculado, seja numa tela de cinema, na televisão ou no ecrã de um computador.

### 2.2 Multilinguismo

Fala-se de multilinguismo a partir do momento em que há duas línguas envolvidas numa situação comunicativa. As situações de multilinguismo distinguem-se pela quantidade e tipo de línguas; pelo número de pessoas envolvidas; pela história, estatuto e outras características dos intervenientes; pelo grau de conhecimento da língua; pelo contexto comunicativo e cultural; pelo sistema político e pela ideologia etc. A análise do discurso multilingue ocupa-se das dinâmicas, do contexto e das formas destas situações.

Um possível contexto é o da interação social. Os sociolinguistas Suresh Canagarajah e Adrian Wurr (2011) discorrem sobre um espaço compartilhado (*shared space*), que pode

ser um país, uma região ou um bairro, onde falantes de várias línguas, de diversas origens, histórias e experiências interagem e comunicam. A base desta comunicação, na prática, são estratégias muitas vezes improvisadas, como descrevem Canagarajah e Wurr (2011, p. 2): "What enables people to communicate is not a shared grammar, but communicative practices and strategies that are used to negotiate their language differences". A forma como esta comunicação se processa depende de diversos fatores (acima referidos) que têm de ser negociados em cada situação. Sendo assim, segundo Canagarajah e Wurr (2011, p. 3), a interação multilingue é híbrida. Há inúmeras formas possíveis de interação que não se limitam à língua falada, mas também incluem objetos, o corpo, gestos e outros aspetos paralinguísticos. Juliane House e Jochen Rehbein (2004, p. 3) referem também o estatuto sociopolítico das línguas, a distância tipológica entre as (origens das) línguas e o grau de mistura entre elas (*code mixing* ou *code switching*) como fatores determinantes de uma situação multilingue.

Outro contexto em que se fala de multilinguismo refere-se a textos escritos e, potencialmente, à tradução. Segundo Rainier Grutman (1998, p. 157), "[i]n literary poetics, 'multilingualism' stands for the use of two or more languages within the same text". Transferida para a realidade de um filme, esta situação é comparável à de um protagonista que fala várias línguas ou à de vários protagonistas de línguas diferentes, e, pois, comparável à realidade interativa híbrida descrita por Canagarajah, House e Rehbein.

Na legendagem coexistem duas línguas, que são recebidas ao mesmo tempo (*additive type of translation*), de maneira que, já à partida, existe uma situação de multilinguismo. Esta circunstância distingue a legendagem de outros tipos de tradução audiovisual, como a dobragem, em que uma língua é substituída por outra.

### 2.3 Tradução multimodal

A partir dos anos 2000, proliferaram novas terminologias para concorrer com a tradução intersemiótica de Jakobson. Aline Remael (2001, p. 13) explica a relação entre tradução intersemiótica e intermedial (e intermodal) da seguinte maneira: "we are not really dealing with intersemiotic translation, i.e. translation from one semiotic system to another, but with the translation of texts and intertextuality. These texts can, however, involve the use of signs from different semiotic systems".

Ao longo do tempo, a linguística, a análise do discurso e os estudos de tradução ampliaram o conceito de texto e puseram em causa o papel central e dominante da linguagem verbal. Constatou-se que várias modalidades operam em conjunto nas situações comunicativas mais banais, como é o caso da combinação de fala com gestos e mímica numa conversa, ou da escrita com imagens e *layout* num texto impresso. Sendo assim, todas as formas de texto (com ou sem palavras) são artefactos constituídos por vários recursos semióticos (Wildfeuer and Bateman, 2018, pp. 8-10).

Esta extensão do conceito de texto levou à consideração de um filme como texto intermodal (ou multimodal), como refere Martin Siefkes (2015, p. 127): "Film can be defined as a specific type of intermodal text with high complexity, including spoken and

written language (which can be used both extra- and intradiegetically), moving images, kinesics (gesture, body posture, facial expression, proxemics), sound, and music".

Frederic Chaume e Ana Tamayo (2016, p. 303), por sua vez, apontam problemas de tradução específicos na tradução audiovisual em virtude da sua natureza multimodal: "La cohesión entre los signos semióticos es tan importante como los propios signos: el texto audiovisual es, pues, un constructo semiótico compuesto por varios códigos de significación que operan simultaneamente en la producción del sentido".

Em consequência, o processo da tradução audiovisual e, sobretudo, da legendagem implica que o/a tradutor/a encara não só constrangimentos, mas também oportunidades, ao lidar com os vários canais semióticos que aparecem junto ao código linguístico com o qual interagem. A tradução audiovisual é limitada por fatores de espaço e tempo, o que muitas vezes exige uma versão menos literal do texto de partida. Ao mesmo tempo, o/a tradutor/a tem a liberdade de não incluir informação transmitida por outras "fontes" (som, imagem etc.) que se complementam – o nível verbal é só uma peça na engrenagem.

### 2.3.1 Dois termos – diversas aceções

Os termos *medium* e *mode* não são usados de maneira uniforme na literatura sobre multimodalidade. Por isso, John Bateman (2011, p. 19) chega à seguinte conclusão: "a semiotic mode is developed by virtue of the work that a group of users puts into some material substrate as a tool for constructing meaning". Para demonstrar os vários significados dos termos em questão, segue uma breve síntese das conceções de vários investigadores. Visto que a terminologia diverge, sobretudo, na classificação do fenómeno "linguagem" e suas manifestações escritas ou orais, será dada especial atenção a este aspeto.

### 2.3.1.1 *Media*

Klaus Kaindl (2013, p. 261) classifica a escrita como um *medium*, delimitando-a da linguagem (que designa um *mode*) e do *material communication channel*, que poderia ser um livro – portanto, o material em si. A tradução intermedial (*intermedial translation*), como a de um romance para um filme, seria, para Kaindl, um caso de "translation across media barriers" (p. 262).

Luis Pérez-González (2014, p. 126), numa abordagem parecida com a de Kaindl, usa o termo *medial realization* para classificar a escrita e a fala como variantes da linguagem como *mode*. Remael (2001, p. 13), pelo contrário, adota o termo *media* para designar a "forma de disseminação" utilizada para efetuar atos de comunicação. Uma carta, por exemplo, seria o *medium* da escrita (p. 14).

Neste mesmo sentido, Yves Gambier (2006, pp. 91-92) refere-se ao termo *media* num contexto de produtos de multimédia, proprietários dos média e tecnologias, tal como Anthony Baldry e Paul Thibault (2006, p. 38) consideram "TV, cinema or computer" como exemplos de *media*. Em contrapartida, Gunther Kress e Theo van Leeuwen (2001, p. 21) definem *media* como "the material resources used in the production of semiotic products

and events, including both the tools and the materials used". Mais explícita é a descrição de Wildfeuer e Bateman (2018, p. 22), que entendem *media* como: "einen historisch bedingten Ort des Einsatzes und der Mobilisierung von Zeichenmodalitäten zur Erfüllung verschiedener kommunikativer Zwecke".[2] O *medium* livro, segundo Wildfeuer e Bateman, é a base que permite o uso de vários modos, como os da língua escrita, da tipografia ou do *layout*.

### 2.3.1.2 *Mode*

O termo multimodalidade toma em consideração que a tradução acontece entre *modes* geralmente correlacionados e cuja combinação tem influência no processo da tradução. O uso deste termo em vez de "código" ou "sinal" (mais relacionados com a área da semiótica) reflete, segundo Hartmut Stöckl (2004, pp. 9-11), uma mudança na paisagem comunicativa em que a linguagem verbal perdeu a dominância como modo central de comunicação. Gambier (2006, p. 97) constata que, em rigor, nenhum texto é monomodal: "Multimodal texts analysis assumes that the meaning of a film, a TV ad, a web page, a cartoon, a comic book, is the composite process/product of different selected semiotic resources".

Pérez-González (2014, p. 126), a referir-se a Daniel Chandler (2002), afirma: "the notion of mode (or modality) designates each system of meaning-making resources from which communicators must choose in order to realize their communicative intentions through textual practices". A questão reside, pois, no que é considerado um *mode*, quais e quantos determinado texto envolve e de que forma se interrelacionam.

Como já foi mencionado, Kaindl (2013, p. 261) e Pérez-González (2014, p. 126) entendem *media* como uma categoria subordinada ao *mode*, e dão o exemplo da "escrita" e da "fala" como *media* (ou *medial realization*) e variantes do *mode* "língua". Pérez-González, além disso, refere diversos *sub-modes* como a entoação, o timbre e o tom, no caso da fala. Em contrapartida, Remael (2001, p. 14), designa a escrita de uma carta um *mode* (a carta em si é *medium*) e acrescenta que um *mode* pode ser comunicado por *media* diferentes, o que, no caso da escrita, pode ser uma carta, um livro, um computador etc.

Para Kress e van Leeuwen (2001, p. 22), "modes are semiotic resources which allow the simultaneous realisation of discourses and types of (inter)action". Siefkes (2015, p. 114), outro analista do discurso, escreve:

> There are two different meanings of "mode" that are currently in use: (1) Multimodal texts and artefacts combine the use of various semiotic modes such as language, images, gesture, typography, graphics, icons, or sound. (...) (2) Semiotic modes are transmitted via different *perceptual modes* (= *sensory modes*), namely visual, auditory, haptic, olfactory, and gustatory perception.

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[2] "(...) um lugar historicamente condicionado de utilização e mobilização de modalidades semióticas para cumprir diversos objetivos comunicativos" (tradução minha).

Tanto Siefkes (2015, p. 115) como Bateman (2011, pp. 17, 29) consideram esta definição demasiado simplista. Pronunciam-se contra uma classificação rígida de *modes* e propõem um esquema de análise que concentre na interação entre eles e no significado que uma combinação específica de *modes* estabelece, além do significado de cada *mode* em si.

Do ponto de vista da tradução audiovisual, Chaume (2012, p. 167) usa o termo *mode* para os modos da linguagem, como escrita, fala ou audiovisual, e *translation mode* para designar os vários tipos de tradução nesta área, tais como dobragem, legendagem, *voice-over*, audiodescrição e legendagem para deficientes auditivos.

No âmbito deste artigo, os termos serão usados da seguinte forma: no caso de *medium/media*, o termo português correspondente "meio" é usado consensualmente para designar a materialidade, o suporte físico ou digital dos *modes*, como livros, filmes e programas de televisão. Ao mesmo tempo, existe em português europeu o termo "os média" (derivado da forma inglesa *mass media*), que designa os meios de difusão de informação, como a imprensa, as redes sociais, o rádio ou a televisão.

No caso de *mode*, o entendimento vigente é o de que a escrita e a fala são *modes* ou "modos". Este termo designa, portanto, uma forma de expressão ligada a um canal semiótico ou sistema de signos. Um canal semiótico corresponde a um canal sensorial (auditivo, visual etc.), ao passo que a língua é um exemplo de sistema de signos (*Zeichensystem*) (Wildfeuer and Bateman, 2018, p. 9) ou semiótico (Baldry and Thibault, 2006, p. 1) que se exprime através de canais semióticos e modos diferentes. No entanto, o mesmo fenómeno pode ser tanto um sistema de signos como um modo ou até sub-modo em relação a um canal semiótico. Por exemplo, a língua gestual pode ser considerada um sistema de signos em si, bem como um modo em relação ao canal visual. Em função do contexto e do objeto de estudo, os fenómenos designados pelo termo "modo" podem variar. Nas secções seguintes, esclarecer-se-á, sempre no âmbito do respetivo modelo apresentado, quais fenómenos o termo "modo" designa concretamente em cada contexto.

### 2.3.2   *Modelos de descrição de filmes como textos multimodais*

Observam-se duas abordagens gerais no estudo dos aspetos de multimodalidade nos média: modelos de transcrição de textos multimodais fílmicos e classificação de modos e/ou tipos de tradução. A seguir, estas abordagens serão descritas em uma ordem não cronológica, mas de relevância crescente.

### 2.3.2.1 Transcrições de textos multimodais fílmicos

A primeira abordagem divide-se em 1) modelos de transcrição de textos multimodais fílmicos do ponto de vista dos estudos de análise do discurso, que procuram descrever as dinâmicas entre os modos (Wildfeuer, 2018), e 2) um modelo de descrição dos diversos modos presentes num filme (Baldry and Thibault, 2006) legendado (Taylor, 2004).

*Wildfeuer (2018)*

No artigo "It's all about logics?! Analyzing the rhetorical structure of multimodal filmic text", Janina Wildfeuer (2018, p. 95) desenvolve um esquema que pretende apresentar uma abordagem analítica baseada no progresso recente nas áreas da semântica discursiva e da análise de discursos multimodais. Esta abordagem tem como objetivo realçar a estrutura discursiva e retórica de textos fílmicos, concentrando-se nos processos de produção de sentidos do texto multimodal fílmico.

O exemplo a seguir (Figura 1) é uma situação inventada para ilustrar o esquema e limita-se a uma única imagem que podia fazer parte de um filme. Wildfeuer (2018, p. 108), por sua vez, apresenta uma sequência de imagens de um filme de animação (*El vendedor de humo*) com as respetivas transcrições de eventos ou *eventualities*, designadas $e_{\pi 1}$, $e_{\pi 2}$, $e_{\pi 3}$ etc., sem diálogo. Para examinar o modo como Wildfeuer inclui diálogo no seu esquema, foi consultado outro artigo da autora (Wildfeuer, 2013, p. 91), em que ela usa como exemplo a transcrição do filme *Amélie*.



| $e_{\pi 1}$ = *shout after* |
|---|
| [$v$] repr. participant: woman (*f*) |
| [$v$] repr. participant: scooter (*g*) |
| [$a$] motor noise (*h*) |
| [$a$] music (*i*) |
| [$a$] male voice: "Até mais!" (*j*) |
| *f,g,j* $\vdash$ **shout after** ($e_{\pi 3}$) |

Figura 1. Situação simulada e respectiva transcrição com base no modelo de Wildfeuer (2018). Fotografia: João Castro Gomes.

Wildfeuer (2018, p. 107) entende este esquema como "the logic of information content, which reasons about the discursive meaning's potential to be inferred by the recipient as narrative events of the film's story", e usa a notação simbólica da lógica a distinguir entre [*v*] *visual* e [*a*] *auditory*. São escolhidos e descritos os componentes decisivos em cada *eventuality*; no exemplo em questão, há uma mulher numa *scooter* e as palavras de despedida: "Até mais!". Cada referente discursivo é marcado por uma variável entre parênteses para descrever as dependências entre eles. Na última linha segue uma espécie de resumo. O operador lógico $\vdash$ indica que a interação dos respetivos referentes se concentra na atividade principal, geralmente descrita por um verbo: *shout after*.

Um segundo nível, descrito como "the logic of constructing the logical form of this discourse and thereby inferring discourse relations between the events" (Wildfeuer, 2018, p. 107), usando sempre a notação da lógica, serve para demonstrar a estrutura argumentativa do filme, a interligação dos eventos. Wildfeuer menciona sete possíveis relações – *narration*, *elaboration*, *explanation*, *result*, *background*, *parallel* e *contrast* (p. 111) – e dá o exemplo de uma relação de *result* expressa pela fórmula $(?\,(\alpha, \beta, \lambda) \wedge cause_D\,(\alpha, \beta)) > Result\,(\alpha, \beta, \lambda)$. Lê-se:

> An underspecified discourse relation ? (*α, β, λ*) holding between the segments labelled *α* and *β* in the context of the discourse structure labelled *λ* is normally inferred as the specific discourse relation *Result* when a cause in the discourse *D* is available enabling a reasonable conjunction between the two discourse segments *α* and *β*. The abductive inference is marked by the operator > as a defeasible implication to be read as "*if … then normally.*" (Wildfeuer, 2018, p. 112, ênfase no original)

Contudo, não só as relações semânticas, mas também as temporais, são levadas em conta. A relação temporal exprimir-se-ia assim, por exemplo: $^\Phi$Result$_{(\alpha, \beta)} \rightarrow$ after$(e_\alpha, e_\beta)$ (p. 112).

Embora Bateman (2011, p. 29) veja utilidade na abordagem analítica do discurso para servir de base para a tradução intersemiótica, o modelo de Wildfeuer exige conhecimentos de um complexo sistema de fórmulas e da notação simbólica da lógica. Além disso, por não integrar o aspeto da tradução, pode-se questionar sua utilidade para a análise de traduções audiovisuais.

*Baldry e Thibault (2006)*

Baldry e Thibault (2006) desenvolveram um modelo de transcrição de textos multimodais que se divide em dois esquemas de análise: *macro-transcription* e *micro-transcription*. Enquanto a primeira trata da interação entre várias fases dinâmicas do texto multimodal, a segunda tem como objetivo descrever "the semiotic resources used in the meaning-making process" (Baldry and Thibault, 2006, p. 166). Apesar do facto de que os dois esquemas são complementares e podem ser interligados, neste artigo os recursos semióticos são de interesse prioritário, logo será descrita a microtranscrição.

O modelo de Baldry e Thibault aparece em forma de quadro com seis colunas: *time, visual frame, visual image, kinesic action, soundtrack* e *metafunctional interpretation: phases and subphases*. Para simular uma transcrição de acordo com o esquema dos autores, será novamente usada a situação expressa pela Figura 1 (Figura 2):

| Time | Visual frame | Visual image | Kinesic action | Soundtrack | Metafunctional interpretation phases and subphases |
|---|---|---|---|---|---|
| 1 |  | CP: stationary HP: oblique VP: median D: LS VS: urban housing area VS: woman driving yellow scooter CO: naturalistic VF: indeterminate, offscreen | [Woman drives away from viewer seen from backside] Tempo: F | [♫] violins Volume: p Tempo: S [☼ motor scooter] ☻♂ (\*\*) *Até mais!* Volume f | EXP: Actor; action (woman drives away); INT: Viewer positioned as belonging to depicted world, stationary; TEX: Departure, music underlines viewer's sadness. |

Figura 2. Exemplo de transcrição segundo o modelo de Baldry e Thibault (2006).

Baldry e Thibault definem um catálogo de códigos e sinais para descrever minuciosamente cada eventualidade em cada coluna. O conteúdo das colunas 1 e 2 (2006, p. 174) é linear e evidente, é o *timecode* em segundos, portanto, cada imagem corresponde a um segundo. Na coluna 3 (2006, p. 191ss) segue-se uma descrição da imagem usando os seguintes códigos: CP: *camera position*, com várias opções de ângulos e movimentos; HP: *horizontal perspective,* com as duas opções *frontal* e *oblique*; VP: *vertical perspective*, com as opções *high*, *medium* e low; D: *distance*, com vários possíveis planos de imagem entre *very close shot* (VCS), como o pormenor de uma cara, e *very long shot* (VLS), como uma paisagem com uma pessoa ao fundo; VC: *visual collocation*, que é o ambiente ou outros itens relevantes na imagem; VS: *visual salience*, algo que se destaca espacialmente; CR: *colour*, com cores significativas ou salientes; CO: *coding orientation*, ou a perceção visual do ambiente com três opções: *naturalistic*, *sensory/sensual* e *hyperreal*; VF: *visual focus*, ou o que descreve a direcionalidade dos olhares, com catorze possíveis combinações. A coluna 4 (2006, p. 202ss) é reservada para uma descrição dos movimentos das pessoas. Baldry e Thibault explicam que é essencial interpretar os movimentos em termos de interação entre participantes, entre participantes e espectadores, entre participantes, objetos e espaço, bem como o tipo e a velocidade dos movimentos. A coluna 5 (2006, p. 209ss) é dedicada à banda sonora. Os autores desenvolveram uma série de símbolos para descrever as características da música (instrumental, com/sem voz etc.), da fala (texto da fala, entoação, registo, género do falante, relações diádicas etc. – no exemplo acima, o símbolo (\*\*) significa *extra prominent accented unit*) e dos sons (origem, silêncio). O volume é designado com as letras pp (muito suave), p (suave), n (normal), f (forte) e ff (muito forte), que se orienta nas gradações dinâmicas da notação musical. A coluna 6 (2006, p. 222ss) contém uma espécie de resumo, uma interpretação das outras colunas. Distingue-se entre *experimental* (EXP), *interpersonal* (INT), *textural* (TEX) e *logical* (LOG) *information*. Esta coluna não está relacionada com uma imagem só, mas com fases do filme, e pode estender-se a várias linhas do quadro.

O que já se constatou em relação ao modelo de Wildfeuer também se observa no de Baldry e Thibault: o modelo exige a utilização de uma série de abreviaturas e símbolos, o que torna complicada sua aplicação. Mesmo assim, em comparação com o sistema de transcrição do campo da lógica, acaba por ser mais intuitivo. Tendo em conta que cada segundo de filme é analisado minuciosamente, a transcrição de um filme de noventa minutos requereria imenso trabalho. Para os estudos de tradução audiovisual, é uma abordagem interessante para analisar o conteúdo e a narrativa fílmica, mas também neste modelo falta a integração de aspetos interlinguísticos da tradução.

*Taylor (2004)*
Christopher Taylor (2004) baseia a sua abordagem no esquema de Thibault (2000). Elogia-o, mas chega à conclusão de que, para descrever processos relevantes para a legendagem, é demasiado complexo. Deste modo, Taylor une as colunas "Visual image" e "Kinesic action", dispensa a coluna "Metafunctional interpretation" e acrescenta uma coluna

intitulada "Subtitle". Retomando-se o exemplo da Figura 1, surge a seguinte transcrição (Figura 3):

| Time | Visual frame Shot 1 | Visual image | Soundtrack | Subtitle |
|---|---|---|---|---|
| 1 |  | CP: stationary/ HP: oblique/ VP: median/ D: LS/ VS: urban housing area/ VS: woman driving yellow scooter/ CO: naturalistic/ VF: indeterminate, offscreen **Kinesic action:** Woman drives away from viewer, seen from backside/ Tempo: F | [♫] violins Volume: p Tempo: S [☼ motor scooter] ☻♂ (\*\*) *Até mais.* Volume f | See you! |

Figura 3. Exemplo de transcrição segundo o modelo de Taylor (2004).

Taylor, por sua vez, simplifica o modelo de Baldry e Thibault e adapta-o às particularidades da legendagem. Mesmo assim, trata-se de um modelo extenso e complicado de aplicar.

2.3.2.2 Classificação de modos e tipos de tradução
A segunda abordagem classifica diversos modos (Stöckl, 2004) e tipos de tradução entre eles (Chaume, 2012; Chaume e Tamayo, 2016; Gottlieb, 2018).

*Stöckl (2004)*
A partir de uma perspetiva sociossemiótica e linguística dos média, Stöckl (2004, p. 11) reflete sobre a multimodalidade e coloca a pergunta: "How many modes is 'multi'?". Como resposta, elabora dois esquemas complexos (p. 11ss): o primeiro demonstra a rede de aspetos modais relevantes nos meios impressos (visual) e o segundo, num filme (visual e auditivo). Tendo em conta que os dois esquemas estão interrelacionados, a Figura 4 apresenta-os em conjunto.

| SENSORY CHANNEL | CORE MODES | MEDIAL VARIANTS | PERIPHERAL MODES | SUB-MODES | FEATURE |
|---|---|---|---|---|---|
| Visual | Image | Static (still) | | Elements | |
| | | | | Vector | |
| | | | | Colour | Value, saturation, purity, modulation, differentiation, hue |
| | | | | Size | |
| | | | | Distance | |
| | | | | Angle/perspective | |
| | | | | Composition | |
| | | Dynamic (moving) | | See above + | |
| | | | | Panning | |
| | | | | Tilting | |
| | | | | Cut | |
| | | | | Visual effects | Speed, quality |
| | | *[static or dynamic]* | Non-verbal means | Gesture | |
| | | | | Posture | |
| | | | | Body language | Eyes, arms, head... |
| | Language | Static writing | Typography/layout | Type size | |
| | | | | Font | Skeleton form, style (weight, contrast, tension, ending) modus (ruled, striped, dotted) |
| | | | | Colours/shadings | |
| | | | | Ornaments | |
| | | | | Spacing | |
| | | | | Paragraphing | |
| | | | | Margins | |
| | | Animated writing | | See above + | |
| | | | | Direction | |
| | | | | Speed | |
| | | | | Rhythm | |
| | | | | Special effects | Turning, dancing, fading, figures |
| | (linguistic sub-modes) | *[writing or speech]* | | Topics | |
| | | | | Speech acts | Illocution, directness, sequencing... |
| | | | | Lexis | |
| | | | | Syntax | |
| | | | | Rhetorical figures | |
| Auditory | | Speech | Para-verbal means | Volume (dynamics) | |
| | | | | Intonation | |
| | | | | Frequency | |
| | | | | Voice quality | |
| | | | | Rhythm | |
| | | | | Speed | |
| | | | | Pausing | Length, timing, signalling, motives |
| | | | | Intensity | |
| | | | | Volume | |
| | Sound | | | Quality | Sources, materials, structure, index |
| | Music | Performed music | | Melody/tune | |
| | | | | Orchestration | |
| | | | | Rhythm/time | |
| | | | | Speed | Measure, tempo, phrase, pattern |
| | | | | Provenance | |
| | | Score/sheet music | Typography, layout | See above | |

Figura 4. Adaptação dos esquemas de modos de tradução de Stöckl (2004).

Foram marcadas duas zonas cinzentas, que demonstram uma certa ambivalência. A primeira é a classificação dos *non-verbal means*. Visto que é pensável haver uma imagem estática de uma pessoa que faça gestos no filme (uma foto, por exemplo), as imagens podem ser categorizadas como estáticas ou dinâmicas. A segunda, a linguagem, classificada por Stöckl como *core-mode*, estende-se pelos dois canais sensoriais e forma, assim, a "linha de demarcação" entre o visual e o auditivo. Consequentemente, a classificação dos *linguistic sub-modes*, como Stöckl os designa, aplica-se tanto à linguagem falada como escrita, pois um filme pode conter textos escritos na imagem ou em forma de legendas.

Nesta categorização dos diversos *modes*, *core-modes* e *sub-modes*, a despeito do facto de que as ligações entre os vários aspetos nem sempre são fáceis de rastrear, Stöckl apresenta uma abordagem holística que pretende ter em conta todos os aspetos da multimodalidade, mas sem abranger o ponto de vista da tradução. Apesar da distinção inicial entre os canais sensoriais visual e auditivo, o autor concebe a linguagem como um *core-mode* e vê-se confrontado com o dilema de esta apresentar-se na forma escrita ou

falada. A solução é a posição da linguagem no meio do esquema, onde surge como vértice entre os dois canais.

*Gottlieb (2018)*

Como legendador e investigador na área da tradução audiovisual, Gottlieb (2018) aborda o tema dos canais semióticos do ponto de vista da tradução. O objetivo do autor é mostrar entre quantas combinações inter- e intrassemióticas a tradução pode acontecer. O resultado são dois quadros que apresentam um total de 34 possíveis combinações (2018, p. 48ss). Eis uma versão ligeiramente simplificada (Figura 5):

| INTRAsemiotic types of translation | | | | | | | |
|---|---|---|---|---|---|---|---|
| *Target text compared with original* | *Target text semiotics* | | | | | | |
| | *Isosemiotics (same channels)* | | | | | | |
| **Adaptational transl.** | **Nonverbal** | Standard tune → new musical arrangement | | | | | |
| | **Verbal Interlingual** | Foreign film → remake | | | | | |
| | **Verbal Intralingual** | Classic film → contemporary adaptation | | | | | |
| **Conventional transl.** | **Nonverbal** | Sign language → sign language | | | | | |
| | | **Synchronic translation** | **Diachronic translation** | **Dialectal translation** | **Diaphasic translation** | **Transliteration** | **Diamesic translation** |
| | **Verbal Interlingual** | Manual → foreign language | Hamlet → modern Dutch | Hip-Hop → Standard French | Novel → for children | Chinese Poem → English | Foreign film → subtitles |
| | **Verbal Intralingual** | Manual → abridged version | Dante → modern Italian | Verlan → Standard French | Legal text → popular text | Arabic text → Latin letters | Film → subtitles for the deaf. |

| INTERsemiotic types of translation | | | | |
|---|---|---|---|---|
| *Target text compared with original* | *Target text semiotics* | | | |
| | *Diasemiotics (different channels)* | *Ultrasemiotics (more channels)* | *Infrasemiotics (less channels)* | |
| **Adaptational translation** | **Nonverbal** | Photo → music | Music → animation film | Bee dance → sketch for encyclopedia |
| | **Deverbalised** | Manual → illustrated for illiterates | Novel → screen adaptation | Drama → painting |
| | **Verbalised** | Ball game → radio | Ball game → TV | Film → audiodescription |
| **Conventional translation** | **Nonverbal** | Score → music | Numbers → pie chart | Ballet → notation |
| | **Deverbalised** | Verbal message → traffic sign | Stage directions → acting | Traffic sign + text → traffic sign |
| | **Verbalised** | Morse code → decryption | Sign language → Sign language + vocal language | Pie chart + numbers → mediated for the blind |

Figura 5. Adaptação do modelo de Gottlieb (2018).

Como *conventional translation*, Gottlieb entende os processos de tradução relativamente à comunicação baseada em convenções: a maneira como uma mensagem é expressa (no texto de origem e na tradução) é expectável para o respetivo género textual. Isto não significa que o/a tradutor/a não tenha a liberdade de se afastar do texto original, mas o grau de liberdade depende das convenções do género textual (traduzir um *slogan* de publicidade exige mais criatividade do que traduzir entre código Morse e o alfabeto

latino, por exemplo). Em contraste, os processos de *adaptational translation* são menos formalizados e limitados (2018, p. 48).

Sem aprofundar a terminologia usada por Gottlieb para distinguir as diversas subcategorias da tradução convencional verbal, é relevante dar especial atenção à coluna "Diamesic translation", o que significa que o modo da linguagem é alterado: no caso da legendagem, da linguagem falada para a linguagem escrita. Deste modo, Gottlieb classifica a legendagem como tradução intrassemiótica, pois entende a linguagem verbal como um canal semiótico: "all vocal languages use the same oral (and often written) semiotic channels" (Gottlieb, 2018, p. 46). Ao mesmo tempo, considera a tradução entre uma língua gestual e uma língua vocal como tradução intersemiótica. Com esta perspetiva, Gottlieb diverge dos autores que orientam as suas classificações ou esquemas de análise de acordo com os canais sensoriais (pp. 46, 59).

A classificação de Gottlieb versa sobre todos os tipos de tradução pensáveis. Contudo, a distinção entre *adaptational* e *conventional translation* nem sempre é evidente, como na categorização da audiodescrição como *adaptational translation* e, em correspondência, "charts mediated to the blind" como *conventional translation*, ambos na categoria *verbalised* e *infrasemiotic* no quadro da tradução intersemiótica. Na tradução intrassemiótica, as diversas categorias da tradução convencional vão muito ao encontro de pormenores cuja relevância é discutível, apesar de servirem para representar um panorama completo. O facto de Gottlieb considerar a linguagem verbal um canal semiótico leva-o à conclusão de que a legendagem é uma forma de tradução intrassemiótica, o que não corresponde ao consenso da maioria dos autores que distinguem entre áudio e visual, com a consequência de que a legendagem é considerada uma forma de tradução multimodal ou intersemiótica.

*Chaume (2012); Chaume e Tamayo (2016)*
Em comparação com as abordagens anteriores, o modelo de Chaume (2012, p. 172), que distingue canal acústico e canal visual, é relativamente simples (Figura 6):

| Codes transmitted through the acoustic channel: | Codes transmitted through the visual channel: |
|---|---|
| Linguistic Code | Iconographic Code |
| Paralinguistic Code | Photographic Code |
| Musical Code | Mobility Code |
| Special Effects Code | Shot Code |
| Sound Position Code | Graphic Code |
|  | Editing Code (Montage) |

Figura 6. Adaptação do modelo de Chaume (2012).

Com base neste quadro, Chaume (2012, pp. 173-176) apresenta uma série de perguntas que podem servir de orientação na análise de um filme, tanto para a prática da tradução como para a investigação e o ensino de tradução audiovisual. Um exemplo de interesse primordial é a categorização de filmes multilingues sob o ponto "Linguistic code: description of norms" (p. 73):

Multilingual movies: Is the film multilingual? How is multilingualism presented in the original film? Which translation modes have been used to convey dialogues in languages other than the main language in the film? Which translation modes have been used to translate the excerpts in other languages in the target text? Why? Do these modes represent an overall foreignization or domestication strategy?

No artigo "Los códigos de significación del texto audiovisual: implicaciones en la traducción para el doblaje, la subtitulación y la accesibilidad", Chaume e Tamayo (2016) discutem problemas de tradução de forma sistemática e pormenorizada, referentes aos diversos códigos em três modalidades da tradução audiovisual (dobragem, legendagem e tradução para acessibilidade de pessoas com deficiência visual ou auditiva). O objetivo é desconstruir o texto audiovisual (e multimodal) para dar respostas a questões como: "¿qué debe saber el traductor sobre narrativa fílmica?" e "¿qué elementos fílmicos influyen en la traducción?" (2018, pp. 301-302).

Chaume e Tamayo apresentam um esquema complexo para ilustrar sua abordagem holística, que tem em conta que a tradução audiovisual é embutida num sistema de códigos que impactam nela. Este modelo serve de orientação tanto para tradutores/as como para estudantes e investigadores/as desta área, tendo valor tanto prático como teórico. Os autores oferecem uma classificação abrangente (Figura 6), enquanto os pormenores são descritos em forma de texto corrido.

## 2.3.2.3 Discussão

Conclui-se que cada um destes autores concentra-se nos respetivos aspetos relevantes para cada abordagem. O que a maioria dos modelos tem em comum é o intuito de demonstrar a sinergia entre os diversos *modes* equiparados num texto multimodal: isto é, o facto de que só em conjunto criam significado. Os modelos de transcrição, sobretudo o da lógica, são complexos e difíceis de aplicar. Entre os modelos de classificação há uma delimitação desnecessariamente minuciosa e/ou imprecisões nas classificações, enquanto o último modelo lista os códigos de forma relativamente geral, sem visualizar as ligações entre eles. O que faz falta é uma transcrição simples, moldável e facilmente aplicável, tanto como uma classificação que considere as interligações entre os diversos *modes* e tipos de tradução.

## 2.3.3 Na encruzilhada entre multimodalidade e multilinguismo

Verificou-se que o processo da tradução audiovisual acontece num contexto multimodal e muitas vezes multilingue, no sentido de que falantes num filme falam várias línguas, sendo a legendagem uma tradução aditiva cujo resultado é multilingue. Daí surge a seguinte questão, assumindo a terminologia de Chaume: qual *translation mode* transfere precisamente que *modes* e, se for o caso, que línguas? O seguinte esquema (Figura 7) pretende oferecer uma classificação.

| Sensorial channel | Auditory | | | | | Visual | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Source | Voice | | | Tone | | Body | | | | | Object | | | Image | | |
| | Human | | Animal | | | | Human | | Animal | | | | | | | |
| Mode | Speech | Vocal sound | Vocal sound | Sound | Music | Sign Language | Corporal expression | Appearance | Corporal expression | Appearance | Utility | Appearance | Dimensions | Writing | Graphics | Film conception |

Subtitling (intermodal, inter- or intralingual)

Sign language interpretation (intermodal, interlingual)

Subtitling of sign language (intermodal, intralingual)

Audiodescription (intermodal, intralingual)

Subtitling of writing (intramodal, interlingual)

Dubbing (intramodal, interlingual)

Voice-over (intramodal, interlingual)

Subtitling for the hard of hearing (intermodal, intralingual)
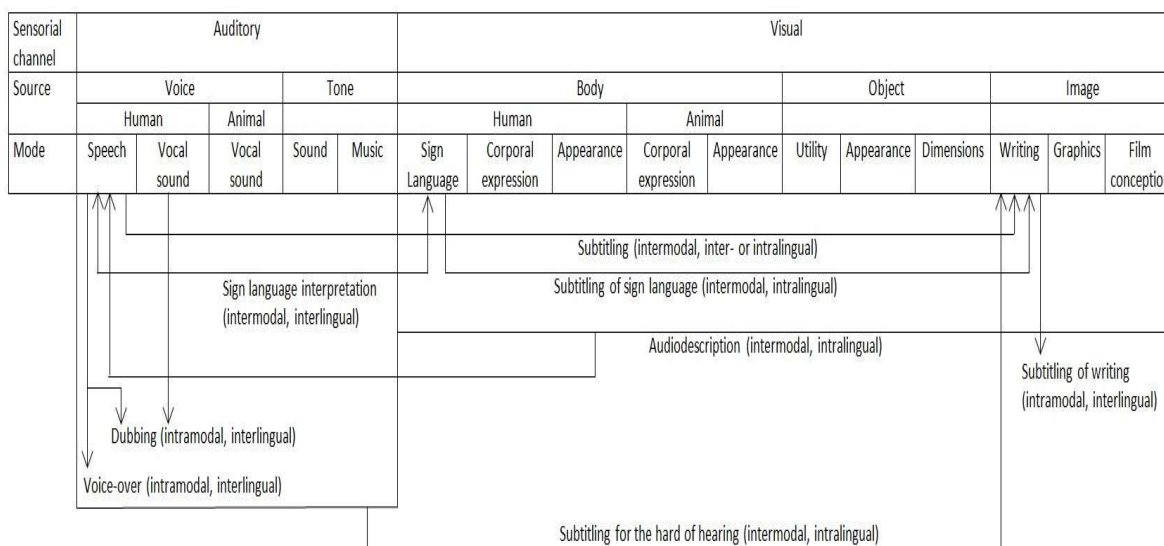
Figura 7. Classificação de *translation modes*.

O esquema tem como ponto de partida a separação entre os canais sensoriais e segue, dessa maneira, o exemplo da maioria das abordagens discutidas anteriormente. A forma é parecida com a do esquema de Stöckl, mas consegue contornar o dilema de a linguagem se expressar através de dois canais sensoriais. Os modos linguísticos são apresentados na mesma categoria dos outros modos, equiparados e interligados com eles.

As linhas e setas demonstram os modos entre os quais o processo da tradução acontece, e é usada uma terminologia análoga à de Kaindl (2013, p. 262) – *inter* e *intramodal* – e de Jakobson (1959, p.233) – *inter* e *intralingual*. O esquema contém nove tipos de tradução:

*Legendagem:*
– fala → escrita (*speech to writing*): tradução intermodal e intra- ou interlinguística
– todo o canal auditivo → escrita (*auditory to writing*): tradução intermodal e intralinguística (para surdos)
– língua gestual → escrita (sign language to writing): tradução intermodal e interlinguística
– escrita → escrita (*writing to writing*): tradução intramodal e interlinguística

*Interpretação gestual:*
– fala → língua gestual (*sign language to speech*): tradução intermodal e interlinguística
– língua gestual → fala (*speech to sign language*): tradução intermodal e interlinguística

*Audiodescrição:*
– todo o canal visual → fala (*visual to speech*): tradução intermodal interlinguística

*Dobragem:*
– Fala e som vocal humano → fala e som vocal humano (*speech and vocal sound to speech and vocal sound*): tradução intramodal e interlinguística

*Voice-over*:
– Fala → fala (*speech to speech*): tradução intramodal e interlinguística

No entanto, este esquema é simplista por não pormenorizar os modos, características e particularidades de cada tipo de tradução. O quadro a seguir (Figura 8) evidencia o que cada modo implica. Na designação de *sub-modes* e *features* foram levadas em conta a classificação de Stöckl (2004) e o modelo de Chaume e Tamayo (2016).

| Sensorial channel | Source | Mode | | Sub-modes | features |
|---|---|---|---|---|---|
| Auditory | Voice | Human | Speaker | | • Gender, age<br>• Social class |
| | | | Speech | Characteristics | • *Speech text [...]*<br>• Language (English, Spanish...)<br>• Register (sociolect, dialect, standard language...)<br>• Semantics (meaning of words/sentences, metaphors...)<br>• Grammar (lexis, syntax...)<br>• Prosody (intonation, volume, accentuation, speed, rhythm, spoken/sung...)<br>• Phonetics (accent, speech impairment, pronunciation...) |
| | | | | Sonority | • *Interpretation sonority [fear, good/bad mood...]*<br>• Volume, rhythm, tonality |
| | | | Vocal sound | | • *Interpretation vocal sound [fear, good/bad mood...]*<br>• *Interjections [ah, hm...]*<br>• Intention (draw attention...)<br>• With reference (coughing, groaning...)/ without reference (undefined sounds)<br>• Volume, rhythm, tonality |
| | | Animal | Animal type | | • Gender, age<br>• Species, race |
| | | | Vocal sound | | • *Interpretation vocal sound [fear, state of alert...]*<br>• Volume, rhythm, tonality |
| | Tone | | Sound | Effects | • Artificial sounds<br>• Recorded sounds |
| | | | | Movements in film | • Object moved in film (by people or animals)<br>• Moving people or animals<br>• Machines, motors |
| | | | | Sonority | • Volume, tonality |
| | | | Music | Register | • Epoch<br>• Music type (jazz, hip-hop...), acoustic/electric<br>• Mood (melancholic, happy, sad, calm...) |
| | | | | Sonority | • Volume<br>• Rhythm, speed<br>• Tonality, melody |

| Visual | Body | Human | Appearance | | • Age, gender<br>• Social class, ethnicity<br>• Healthy/ill, cared/not cared, well/ badly nourished |
| | | | Sign language | | • *Interpretation gestures/sign alphabet [ask, say...]*<br>• Language (DGS, ASL...)<br>• Sign alphabet<br>• Mimic complementing gestures<br>• Fluency (age when person learned sign language) |
| | | | Corporal expression | With communicative intention | • *Interpretation corporal expression [...]*<br>• posture<br>• movements, gestures, mimic |
| | | | | Spontaneous | • *Interpretation corporal expression [proud, fear, happiness...]*<br>• Posture, position (seated, standing...)<br>• Movements, spontaneous gestures, mimic |
| | | Animal | Appearance | | • Animal type, age, gender<br>• Cared, not/badly cared, healthy/ill, well/ badly nourished |
| | | | Corporal expression | With intention to interact | • *Interpretation corporal expression [begging for food, cuddles, playing...]*<br>• Movements, gestures |
| | | | | Spontaneous | • *Interpretation corporal expression [fear, relaxed...]*<br>• Posture, position (seated, standing...) |
| | Image | Object | Utility | Type of utility | • Useful/not useful<br>• Symbolic value (three-dimensional letters, sculptures...) |
| | | | | Functionality | • Functional/damaged |
| | | | Appearance | | • Colour<br>• Age, epoch<br>• Used/new |
| | | | Dimensions | Object dimension | • Form, size |
| | | | | In relation to space | • Position<br>• Relation to other objects/people |
| | | | | In film | • *Text in film [...]*<br>• Traffic signs or plates<br>• Letters, books, screens, writing on objects |
| | | | Writing | Subtitles | • *Subtitle text [...]*<br>• Language (English, Spanish...)<br>• Semantics (meaning of words/sentences, metaphors...)<br>• Grammar (lexis, syntax...)<br>• Font, size, colour<br>• Timing, lines, quantity of words |
| | | | | Inserts | • *Insert text [...]*<br>• Animated/not animated, effects<br>• Language (English, Spanish...)<br>• Font, size, colour<br>• Timing, lines, quantity of words |
| | | | Graphics | In film | • Plates, signs, iconography, symbols<br>• Images, book covers... |
| | | | | Inserted | • Animated/not animated, effects<br>• Font, size, colour |
| | | | Film conception | Editing | • Cuts<br>• Frequency, rhythm |
| | | | | Shooting | • Camera shots and angles<br>• Colours, light, definition<br>• Image composition, photography |
| | | | | Space and time | • Interior/exterior<br>• Night, day... |

Figura 8. Classificação de *modes, sub-modes* e *features*.

Por questões de concisão, não serão interpretados ao pormenor os diversos tipos de *translation modes* do primeiro esquema (Figura 7), nem os *sub-modes* e *features* do segundo (Figura 8). O primeiro esquema realça a "encruzilhada" entre multimodalidade e

multilinguismo, visto que demonstra que a tradução pode acontecer entre dois modos e línguas diferentes, entre um modo e duas línguas ou entre dois modos e uma língua. No entanto, não foram consideradas opções intramodais e intralinguísticas, nem não verbais, no sentido do esquema de Gottlieb. Mas este esquema também pode afigurar-se útil no caso da tradução intersemiótica de um texto literário para uma dança, por exemplo, embora isso já não se inclua no âmbito da tradução audiovisual.

Foi apresentado, portanto, um modelo de classificação dividido em duas partes. Na primeira, foram visualizados os vários *modes* e possíveis tipos de tradução e, na segunda, uma pormenorização de cada um dos *modes*.

Na próxima secção, depois de aplicada esta classificação num estudo de caso, apresentar-se-á um esquema de *transcrição* para filmes. Foi escolhido um filme com características particulares, pois apresenta uma situação complexa de multilinguismo.

## 3. Estudo de caso

O filme alemão *Jenseits der Stille* foi realizado em 1996 por Caroline Link e tem uma duração de 122 minutos. Foi legendado em português do Brasil, com o título *A música e o silêncio* (Borsero, sem data). Embora já não seja muito recente, não perdeu sua atualidade. Trata de vários temas, como o conflito entre gerações, a emancipação dos filhos, assim como a vida e o conflito entre surdos e ouvintes.

A vida de Lara é diferente da de outras meninas, pois os seus pais são surdos e ela tem de ser a intermediária entre os pais e o mundo dos ouvintes – ao telefone, na escola, no banco. Um dia, a tia oferece-lhe um clarinete. Dez anos depois, toda a gente recomenda que Lara estude música, menos os pais, que têm medo de perder a filha para o mundo da música, inacessível para eles. Lara vai a Berlim para preparar-se para o exame do conservatório. Pouco depois, a mãe morre num acidente de bicicleta e, depois do funeral, Lara tem uma forte discussão com o pai. No dia do exame, o pai aparece de surpresa na plateia e desenvolve-se uma pequena troca de palavras em forma de gestos entre ele e a filha no palco. O pai promete tentar entender o mundo da música e Lara assegura-lhe que este não a vai perder. Lara passa no exame e pode estudar música (D'Alessio, Marbach and Saurer, 2004).

### 3.1 Multilinguismo em Jenseits der Stille

Uma grande parte da história passa-se entre os pais surdos e a filha ouvinte. Existem, portanto, duas línguas no filme: o alemão e a língua gestual alemã (DGS). O grande obstáculo é tornar a história percetível para o espectador alemão que não entende língua gestual. Por isso, no filme há sempre uma forma de tradução para o alemão, quer escrita, através de legendas (caso 1), quer falada, através de um protagonista. A tradução falada acontece de três formas diferentes. A primeira verifica-se quando um protagonista ouvinte fala com uma personagem surda e traduz os próprios gestos para o espectador (caso 2), uma situação que, na realidade, não acontece muitas vezes. O facto de ser possível comunicar simultaneamente através de fala e gestos é particular e, tal como a legendagem,

um caso de tradução aditiva (*additive translation*). A segunda forma é mais natural e, no argumento do filme, há muitas cenas em que um protagonista age como intérprete entre ouvintes e surdos (caso 3). Uma terceira maneira de interpretar a língua gestual é em forma de resposta ou reação de um ouvinte, o que faz entender o que foi dito em DGS (caso 4).

A Figura 9 mostra as várias línguas e as "direções" da tradução (DE=alemão, PT=português) presentes em *Jenseits der Stille*:
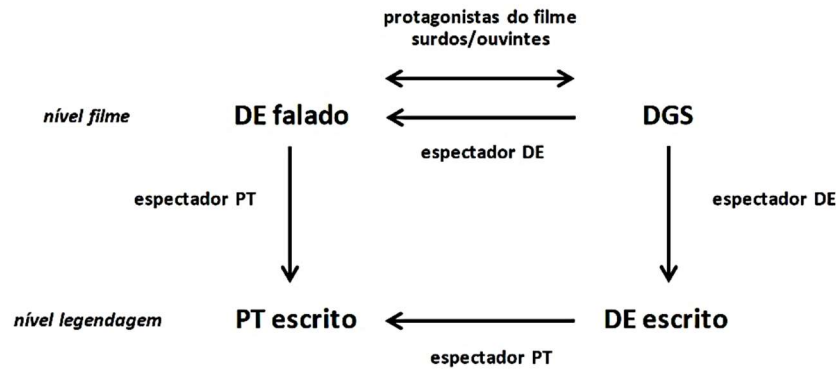


Figura 9. Línguas e direções da tradução em *Jenseits der Stille*.

As setas podem ser interpretadas como "tradução de língua x para y" e os respetivos grupos de pessoas como "tradução para falante língua y". O primeiro nível é a tradução no meio do filme em si, isto é, entre os protagonistas. Os recetores são personagens surdos e ouvintes no filme. Ao mesmo tempo, a linguagem é dirigida ao espectador alemão. Parte-se do princípio de que o espectador alemão é ouvinte.[3]

O segundo nível é a legendagem do filme, dividida entre legendagem em alemão e em português. No filme alemão, só algumas cenas são legendadas (nos casos em que não há tradução DGS-DE). A versão em português do Brasil é legendada por completo. Portanto, o espectador português ou brasileiro, desde que saiba ler a linguagem escrita, pode ser surdo ou ouvinte. Nas cenas em que há legendas em alemão, as legendas de língua portuguesa foram posicionadas na margem superior do ecrã. Segue-se a interpretação desta situação usando o esquema da Figura 7 (Figura 10):
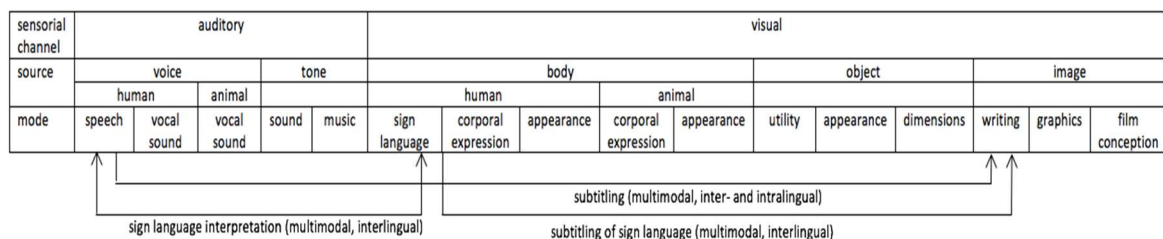


Figura 10. Classificação de *translation modes* em *Jenseits der Stille*.

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[3] Existe uma versão do filme legendada em alemão para alemães surdos, em que só a linguagem verbal falada é legendada.

### 3.2 Descrição de cenas fílmicas

No primeiro exemplo, Lara chega a casa e a mãe pede-lhe para fazer uns telefonemas. Lara responde em DGS e, ao mesmo tempo, traduz para o espectador ouvinte o que está a dizer (caso 2). Lara também reage com palavras faladas aos gestos da mãe e do pai, permitindo ao espectador associar o que foi dito em DGS (caso 4). Logo a seguir, na continuação da mesma cena, a linguagem gestual do pai é legendada (caso 1).

| Sensorial channel | Auditory | | Visual | | | |
|---|---|---|---|---|---|---|
| Source | Voice | Tone | Body | Object | Image | Tc |
| Transcription | | | Mother: sign language, *[ask]*. | Snow at window. | Interior, night. | 00:41:07 |
| | Lara: speech, answer, *[Was ist denn mit Marie? Kann sie nicht mal für dich telefonieren?]* | | Lara: sign language, Co self-interpreting. | | Subtitle: pt, *[O que há com Marie? Ela não pode telefonar pra você?]* | 00:41:09 |
| | | | Mother: sign language, *[ask]*. | | | 00:41:11 |
| | Lara: speech, answer, *[Okay, ich komme gleich.]* | | Lara: sign language, self-interpreting. | | Subtitle: pt, *[O.k., já vou.]* | 00:41:14 |
| | | | Mother: facial expression, sign language, *[thank]*. Movement, leave. | | | |
| | | | Father: sign language, *[ask]*. | Workbench with bicycle. | | 00:41:28 |
| | Lara: speech, answer, *[Ich war was trinken mit ein paar Freundinnen.]* | | Lara: sign language, self-interpreting. | | Subtitle: pt, *[Fui beber algo com umas amigas.}* | 00:41:29 |
| | | | Father: sign language, *[ask]*. | | | 00:41:31 |
| | Lara: speech, reaction, *[Ja, sicher, ich bringe sie bei Gelegenheit mal mit. Ich soll für Mama ein paar Anrufe erledigen.]* | | Lara: sign language, self-interpreting. | | Subtitle: pt, *[Eu as trago um dia desses. Devo fazer umas ligações pra mamãe.]* | 00:41:33 |

| | | Music: violin, piano, calm. | Father: movement, closer to Lara. | Falling snow | | 00:41:55 |
|---|---|---|---|---|---|---|
| | | | Father: sign language, *[ask].* | | Subtitle: de, *[Siehst Du diese schöne Nacht?]* Subtitle: pt, upper screen edge, *[Você está vendo esta linda noite?}* | 00:41:59 |
| | | | Father: sign language, *[appeal].* | | Subtitle: de, *[Schau' sie Dir gut an…]* Subtitle: pt, upper screen edge, *[Olhe bem pra ela.]* | 00:42:11 |
| | | | Father: sign language, *[say].* | | Subtitle: de, *[die Dinge verändern sich schnell.]* Subtitle: pt, upper screen edge, *[As coisas mudam muito rápido.]* | 00:42:14 |

Figura 11. Transcrição, exemplo 1.

O segundo exemplo é uma situação em que Lara age como intérprete (caso 3). Nesta conversa entre os pais e a professora, Lara traduz de forma um pouco "livre":

| Sensorial channel | Auditory | | Visual | | | |
|---|---|---|---|---|---|---|
| Source | Voice | Tone | Body | Object | Image | TC |
| Transcription | Teacher: female, speech, *[Lara ist eine wunderbare Schülerin,]* | | Mother, father, Lara, teacher: seated | Mesas e cadeiras de crianças | Interior, classroom, day Subtitle: pt, *[Lara é uma aluna maravilhosa,]* | 00:33:27 |
| | Teacher: female, speech, *[aber bitte verstehen Sie meine Besorgnis. Sie kann unmöglich versetzt werden, wenn sie nicht besser wird in Lesen und Schreiben.]* | | Mother, father: glance *[don't understand]* | | Subtitle: pt, *[mas ela não vai passar de ano se não melhorar na leitura e na escrita.]* | 00:33:29 |

| | | | | | |
|---|---|---|---|---|---|
| | | Mother, father: glance *ask Lara* | | | 00:33:32 |
| | | Lara: sign language, *[translate].* | | Subtitle: de1, *[Mein Lesen wird langsam besser]* Subtitle: de2, *[aber es ist noch nicht ganz perfekt.]* Subtitle: pt, *[Minha leitura está melhorando devagar, mas ainda não está perfeita.]* | 00:33:33 |
| | | Lara: facial expression, *[smile].* | | | 00:33:38 |

Figura 12. Transcrição, exemplo 2.

Para descrever estas duas situações, do esquema apresentado anteriormente foram escolhidos *sensorial channels* e *sources* (as primeiras duas linhas). Foi acrescentado um *timecode* (TC), que ajuda na orientação do próprio material do filme, mas também ilustra o decorrer do tempo. Poderia também ser inserida uma coluna com *screenshots* da cena. A largura das colunas é variável.

A transcrição orienta-se nas colunas do segundo esquema (*modes, sub-modes* e *features*) e permite uma escolha das características consideradas relevantes, visto que a ideia básica deste modelo é a sua versatilidade. Nos casos sem informação considerada relevante, há uma lacuna. As linhas do quadro correspondem às unidades definidas para cada ocasião – podem conter descrições tanto de atos de fala como de outras expressões comunicativas, tais como de som, música, mudanças de plano ou de cena etc. Foram dispensados símbolos de notação, mas as designações dos *modes, sub-modes* e *features* são separadas por vírgula, enquanto a descrição do texto verbal é assinalada em itálico entre parênteses retos. Dessa maneira, o modelo é bastante flexível e, supostamente, adaptável às necessidades de cada tipo de material fílmico.

## 4. Conclusão

De uma forma ou de outra, todos os modelos discutidos neste artigo tiveram impacto no modelo aqui apresentado, quer na decisão de descrever expressões corporais com um verbo (Wildfeuer, 2018), na forma horizontal do esquema da transcrição (Baldry and Thibault, 2006; Taylor, 2004) ou na consideração de múltiplos fatores que influenciam o processo da tradução audiovisual (Chaume e Tamayo, 2016). O modelo divide-se em três partes: na primeira, um esquema para identificar os *translation modes* entre os quais se traduz num contexto multimodal, na segunda, um quadro em que são designados os *modes*, *sub-modes* e *features*; na terceira, um esquema de transcrição para textos

multimodais, baseado nos dois primeiros. O segundo esquema serve como orientação no preenchimento do terceiro, a transcrição. Este processo revela-se bastante flexível no que respeita à escolha dos *modes* e *sub-modes* e às respetivas *features* relevantes.

Foram apresentadas as abordagens de um conjunto de investigadores representativos na área da multimodalidade, uma síntese certamente incompleta. Visto que se trata de uma área interdisciplinar e vasta, neste artigo só foi possível discutir as propostas de alguns autores que abordaram o tema.

Foi possível ilustrar os modos envolvidos no filme *Jenseits der Stille*, um filme legendado com elementos multilinguísticos. A situação multilingue e multimodal foi descrita, tanto no que diz respeito à comunicação entre os protagonistas (original) quanto à legendagem para um público de língua alemã ou portuguesa (tradução). Uma vez pensado como um modelo polivalente, sua aplicabilidade para outros tipos de *translation modes* na área da tradução audiovisual, como a dobragem, ou outras formas de tradução intersemiótica, como a tradução de obra literária para música, terá de ser testada em futuros trabalhos.

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# CARRYING ADVERTISING MESSAGES ACROSS MEDIA AND BORDERS: MULTILINGUALISM AND MULTIMODALITY IN INTERNATIONAL CAMPAIGNS

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ABSTRACT: Multimodality is a ubiquitous feature of advertising, especially in new digital media, which incorporate different modes, such as pictures (including moving pictures), text (including subtitles) and sound. In addition to this multimodal character, more often than not, such platforms often provide multilingual experiences, as they are normally designed to be used across different countries and cultures. They thus offer significant opportunities to analyse translational strategies in multimodal texts and seem to bring a different light to concepts traditionally discussed in translation research, especially dichotomies such as source/target text and original/translated text. This article will attempt to raise some of these issues, namely the way multimodality and multilingualism are handled in international promotional messages, by examining the websites of two international brands.
KEYWORDS: International Advertising, Multimodal Texts, Translation, Multilingual Communication, Websites

## 1. Introduction

Advertisements, including print adverts, are primarily multimodal, as they are part of a compositional structure (Kress and van Leeuwen, 1996, pp. 181-182) which includes visual forms (even if these are only used in typographical options), verbal forms and, depending on the media, other modes. Additionally, adverts are very seldom produced in only one medium, as they are often part of a multimedia campaign involving multisemiotic displays, which means that messages need to be carried over to different semiotic modes, frequently used in multisemiotic structures.

When advertisements are part of international campaigns, in addition to more evident matters regarding interlingual translation (Jakobson, 1959) and the translation of multi-texts (Guidère, 2000), other issues are triggered, as different media are approached differently across cultures. Thus, the concept of translation in international advertising may be questioned by approaches that involve more than one source language, such as in "guideline advertising"[1] (De Mooij, 1994). Moreover, when it is designed to be used in more than one medium, it is possible to question whether it is actually intersemiotic translation (Jakobson, 1959) or a trans-semiotic or multisemiotic process or translation. This approach becomes even more relevant if we consider the digital environment, which implies contents that are assumedly multimodal and designed to work as such. Nonetheless, there is need for translating concepts across different semiotic modes, languages and cultures.

In this article, we will attempt to look at translation, and translation concepts, in the light of adverts as multimodal texts. These adverts are, in fact, international, as their

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[1] In campaigns that are developed for use in several countries, "guidelines are provided on concept uniformity, but not necessarily on execution" (De Mooij, 1994, pp. 234-235).

creation presents additional challenges not only to the crossing of language and cultural barriers, but to the way we think about translation and what it implies.


## 2. Advertisements as multimodal texts

Current discussions on multimodality often challenge the idea of applying hierarchy to the relationship between different semiotic modes, namely verbal and visual signs (Kress and van Leeuwen, 1996; Lee, 2013; Torresi, 2008), thus defying a verbocentric approach (Torresi, 2008) to texts which impoverishes discussions on advertising discourse and on the translation of advertising texts. In fact, such discussions often pinpoint advertisements as paradigmatic examples of texts that present multimodal structures (Kress and van Leeuwen, 1996; Lee, 2013). Indeed, from print advertisements displaying visual and verbal signs (as well as paralinguistic signs such as typographical features), to audiovisual adverts, which add movement and sound (and subtitles, in some cases), or to more recent media, such as the Internet, which comprises all of the above, advertisements involve complex compositions which highlight the interplay of different modes, combined to compose a message.

In his essays on the photographic image in the press, Barthes (1977, p. 25) discusses the shift from verbocentric communication to an image-centred one, where words are somehow at the service of the picture. However, Barthes (1977, p. 26) concedes that even in press picture captions, words sometimes introduce new levels of meaning and connotation. When addressing the issue of rhetoric of image, his discussion revolves around a print advertisement – the Panzinni advert – which gives rise to an analysis that reveals the complex structure of a multimodal text. Here it becomes clear that the role of the text in the advert is to carry the ideological layer that allows it to play a function of elucidation, of limiting the readings of the iconic message:

> Of course, elsewhere than in advertising, the anchorage may be ideological and indeed this is its principal function; the text directs the reader through the signifieds of the image, causing him to avoid some and receive others; by means of an often subtle dispatching, it remote-controls him towards a meaning chosen in advance. (Barthes, 1977, p. 40)

Nonetheless, Barthes recognises that often, especially in communication through means other than print, it is reductive to assign an anchoring role alone to iconic signs, since, in video and messages alike, different codes concur to create a multilayered message, not necessarily involving hierarchical positions – a function he calls "relay" (p. 41). Even though he concedes that, especially in fixed (advertising) messages, the function of the text or verbal elements is primarily one of guiding or remote-controlling the reader through the signifieds of the image, Barthes recognises that the function of relay (more common in film than in fixed messages) is significant, as it involves an interplay of text and image in complementarity (p. 41). Each of these elements plays a role in providing "fragments" for building a general syntagm. He further suggests that both functions – anchorage and relay – often coexist in advertising messages: "While rare in the fixed image,

this relay-text becomes very important in film, where dialogue functions not simply as elucidation but really does advance the action by setting out, in the sequence of messages, meanings that are not to be found in the image itself" (Barthes, 1977, p. 41).

Indeed, advertising discourse makes use of all available codes to transmit its central message – its communicational focus – so as to improve the advert's attention value and recall. It is the product of a close knitting of elements (see Cook, 2001, pp. 4-5), defying theoretical attempts to look into its concurrent codes and elements separately or to rank them together, as they form a communicational frame (Kress and van Leeuwen, 2001).

## 3. Carrying multimodal (advertising) texts across linguistic and cultural borders

It is no longer possible to overlook the ubiquitous presence of international campaigns in the advertising panorama. It seems clear that the idea of a global citizen or consumer has been considerably overrated by enthusiasts of marketing globalisation, as this has been demystified by several experts on international marketing (see De Mooij, 2014). However, it is a fact that brands continue to market their products worldwide through international campaigns, which are often almost identical. Advertising is, therefore, the result of a former decision to trade a product worldwide, followed by a strategy to communicate it globally via international advertising campaigns, notwithstanding social and cultural differences among addressees. There is, nevertheless, a macrolevel of identical consumer behaviour which draws people to identical advertising appeals, though maybe not for the same reasons, as emphasised by De Mooij (2014, p. 5): "There may be global products, but there are no global people. There may be global brands, but there are not global motivations for buying these brands".

Despite constraints and barriers, international adverts are now thriving (Mueller, 2017, p. 1), particularly due to a number of advantages: simpler coordination of promotional programmes, which in turn results in a faster implementation of foreign campaigns; cost reduction; possibility of exploiting good ideas more thoroughly; and, no less importantly, enhancement of brand consistency (Mueller, 1996, pp. 139-140). De Mooij (1994, p. 85) recognises these benefits: "Standardization of advertising helps to create a consistent brand image, recognizable worldwide, which reduces the risk of confusion for the consumer. Standardized advertising can also reduce the costs of producing artwork, film and other advertising material".

Standardisation of advertising, though normally defined as "messages that are used internationally with virtually no change in theme, illustration, or copy – except perhaps, for translation where needed" (Mueller, 1996, p. 139), involves different approaches and varying degrees in the continuum of standardisation to localisation. For instance, campaigns may be used identically across borders, maintaining all elements except, eventually, the copy, which might be translated; campaigns may also present differences in execution, despite maintaining concepts and most presentation aspects, as well as "guideline advertising" (De Mooij, 1994, p. 234), which implies basic instructions and guidelines as to the concepts to be used, despite some differences in execution. All of these

approaches to international advertising concede that linguistic elements may undergo intervention, and that the linguistic mode is more likely to require translational intervention.

This raises a number of issues as to the way different semiotic modes are dealt with in various discourses and, in this case, in (international) advertising messages – or the assumptions connected with the need for or degree of translatability in modes other than the verbal mode. Moreover, should different constituting modes be handled differently in international adverts, to what extent is the integrity of the message preserved? Is meaning in multimodal messages not created by contributions from all modes employed? When addressed in international advertising, the translation of each of these modes could be handled separately, so as to cater for different audiences and cultural settings. In addition, it seems that different codes present varying degrees of translatability potential or quality.

When looking at the translation of international advertisements, mostly print adverts, Guidère (2000) proposes the notion of multi-text to make it possible to address the interplay of multiple codes. Guidère further explores the evolution that translation practices have undergone, especially due to an awareness of the multimodal nature of advertisements and the need to take this feature into consideration when carrying them across borders.

> À ce moment-là, profitant des possibilités offertes par les technologies de l'information et de la communication, certains traducteurs ont eu l'ingénieuse idée de proposer une version adaptée en même temps sur le plan du texte et de l'image, celle-ci étant quelque peu retouchée à des fins d'illustration et de persuasion du commanditaire. Ils voulaient par là suggérer des changements iconographiques qui leur semblaient utiles pour assurer un meilleur accueil du message publicitaire dans les pays cibles. En plus de la traduction, ils faisaient œuvre de médiation interculturelle. (Guidère, 2009, p. 421)

This would seem a natural evolution, following studies that emphasise the role of visual communication (Kress and van Leeuwen, 1996) and the need to regard this mode as ideologically and culturally bound, with its own norms of representation, and no longer as neutral, impartial representation (which it obviously is not), nor as untranslatable and, at the same time, universal. Even though the iconic character of visuals, in general, makes them superficially more amenable to an international advertising approach, even when the audience fails to grasp all of their cultural implications and values (Messaris, 1997, p. 113), it seems now simplistic to disregard them in cross-cultural communication, especially if we consider how prevailing visual and audiovisual modes are in modern media, above all new digital media. As advocated by Lee (2013, pp. 241-242), multimodality is a feature in the contemporary world of electronic communication, and translation does not just "carry across meaning" but partakes in the making of "meaning".

### 3.1 Multilingualism in advertising
In addition to dealing with the complex layering of codes in international advertising, traditional notions and debates on source text *vs* target text seem to require a different

viewpoint. While it is clear that translations within this context need to comply with very objective marketing goals – they have to put a message across to the new target audience efficiently –, which makes them appropriate from a functionalist viewpoint, it is not clear whether questions concerning source text *vs* target text are actually relevant. The construction of multinational and international campaigns does not necessarily involve this dichotomy, as mentioned above. Instead, many of these messages are clearly multilingual forms of communication (House and Rehbein, 2004; Kelly-Holmes, 2005) and seem to correspond to Guidère's (2009, p. 423, emphasis in the original) categories of *communication multilingue*: that is to say, a promotional message may be conceived in several languages at once (i.e. it is itself multilingual); it may be conceived in one language but disseminated in various others (multilingual diffusion); or the message may have issued from a multicultural environment in which two or more official languages are used (multilingual context).

Even though all of these cases apply, the creation of multinational campaigns seems to imply a message to be communicated internationally, hence including different points of departure for the same concept. A study of print advertisements for cosmetics and perfumes (Tuna, 2004), which focused specifically on the discussion of the concept of "original" in translation research, showed examples of translations from two different potential "sources", one in English and the other in French. Figure 1 shows a Shiseido advert included in the study:
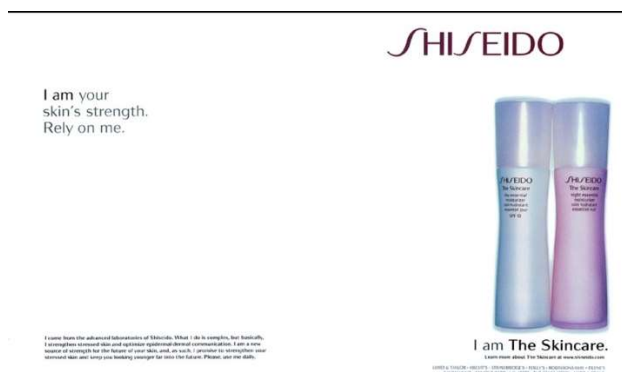


Figure 1. Shiseido advert.[2]

**(EN) I am your skin's strength. Rely on me.**
(PT) Eu sou a força da sua pele. Confie em mim.
(ES) Soy la fortaleza de su piel. Confie en mi.
(DE) Ich bin die Energie Ihrer Haut. Vertrauen Sie mir.

**(FR) Je suis la force de votre peau. Misez sur l'avenir.**
(IT) Sono la nuova forza della tua pele. Punta sul futuro.
(NL) Ik ben de veerkracht van uw huid. Tot ver in de toekomst.

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[2] Available at: https://www.adforum.com/talent/20680-cat-doran/work/12815 (Accessed: 12 October 2018).

Individual advertisements may also be multilingual, something that occurs more commonly than we realise. This phenomenon has been studied by Kelly-Holmes (2005), who contends that marketing discourses exploit linguistic difference, often making difference ubiquitous and strategic (a linguistic fetish), as well as using different languages to actually cater for situations that are bilingual or multilingual. It should be noted that languages other than the national one are often used in the advertising of home products, not only when targeting international communities with a clear global strategy, but also when addressing domestic communities, in an attempt to make the most of the linguistic fetish (House and Rehbein, 2004; Kelly-Holmes, 2005). This means that languages play multifarious roles: expressing a message, representing cultural aspects connected with the language itself, as well as conveying country-of-origin effect and language (and country/culture) status, deriving from power relationships. Thus their display on adverts becomes relevant, both linguistically and visually. Figures 2 and 3 demonstrate the way languages can be used strategically by being associated with positive attributes. In both adverts for Portuguese brands, English is used as a result of its international, "fashionable" standing. The advert for Salsa Jeans (Figure 2) includes both Portuguese and English verbal elements, but the English text is visibly larger. Mateus Rosé, a brand with strong international presence, uses solely English (Figure 3).



Figure 2. Salsa Jeans advert.[3]



Figure 3. Mateus Rosé advert.[4]

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[3] Available at: https://www.salsajeans.com/pt/nova-colecao-outono-inverno-pg3281.html (Accessed: 12 October 2018).
[4] Available at: https://www.mateusrose.com/en/whats-new/mateus-sparkling-rose-brut-takes-gold-2018-edition-vinalies-internationales (Accessed: 12 October 2018).

As languages become commodities (Kelly-Holmes, 2005), their visual display, especially in the case of English and the fetish of a global "neutral" language, is instilled with symbolic values. English grants credibility due to its association with global market presence and improved communicational potential (Kelly-Holmes, 2014, p. 144-145).

It is not surprising, then, as a study of perfume and cosmetics advertising in Portugal (Tuna, 2004) has demonstrated, that a significant number of advertisements are not translated, with most of them carrying messages in English and, in the case of perfumes, often in French (e.g. Jean Paul Gaultier's 'Scandal à Paris'[5] or Hugo Boss' 'The Scent'[6]). They attempt, thus, to capitalise on the associations triggered by these languages, in addition to the country-of-origin effect. In fact, non-translation has been used strategically for different purposes, as noted by Duarte (2000), who has identified different forms and causes of non-translation. According to Duarte (2000, p. 61), omission (i.e. leaving items untranslated) and repetition (carrying words or expressions over to the target language) seem to be the most recurrent in international adverts (see Figure 2). The cases under analysis seem to demonstrate that displaying other languages in addition to or instead of the target language is barely connected with the meaning of the message itself, but rather with marketing actions aimed at making the most of the associations and statuses, as well as relationships, of the languages (and consequently, cultures) involved.

## 4. Looking at translation in multilingual and multimodal international campaigns

As we move towards advertising involving new media, which are eminently multimodal, one of the features that stand out is multilingualism, as multimodal advertising is offered in multilingual formats to different language communities. Websites provide a rich source of discussion, bringing to light many of the issues discussed here and highlighting the need to address these new forms of cross-cultural communication (which include translation practices) from a multimodal perspective. As advocated by Gambier (2016, p. 900), digital media have particularly challenged many of the concepts used in translation and Translation Studies:

> AVT and the localization of software, websites, mobile devices, and video games can be brought into fruitful dialogue. They have at least three features in common: both types of translation are the results of teamwork; the work is on volatile and intermediate texts (production script, dialogue list, online documents in progress, rolling software versions, regularly updated Web and social media content) that overstep the traditional dichotomous boundaries between source and target and question the very notion of an original; and the criteria of quality include not only acceptability but comprehensibility, accessibility, and usability.

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[5] Available at: https://www.parfumdreams.pt/Jean-Paul-Gaultier/Fragrancias-femininas/Scandal (Accessed: 12 October 2018).
[6] Available at: https://agirlonfilm.blogs.sapo.pt/jamie-dornan-um-homem-boss-427147 (Accessed: 12 October 2018).

Many brand websites are eminently promotional, drawing attention to products and to information on the brand itself and frequently including online shopping as well. They often include campaigns and advertisements used in other media, such as catalogues and flyers (in PDF format), posters, magazine advert reproductions and videos, some of which used on TV. However, they also have specific features, such as banners, pop-ups and multi-screen displays. Additionally, one of the most frequent features in this medium is the possibility of access in different languages (at least a home language plus English); in the case of brand websites, there is usually the possibility of country (and language) selection. Thus, they provide a particularly relevant corpus of analysis for the purpose of analysing multimodality and multilingualism in international advertising.

### 4.1 Methodology

Even though many products are now traded internationally via new digital media such as advertising and commerce platforms, cosmetics and healthcare products are quite representative of international advertising approaches, even in more conventional media, as their use is often quite widespread (Mueller, 2010, pp. 175-180). Thus, this article focuses on two well-known brands, Colgate and Clarins, whose websites cover a wide range of countries.

The analysis covers the brands' main web page and some specific adverts, in an attempt to highlight: 1) how advertising campaigns deal with multiculturalism, multilingualism, and multimodality; 2) how multilingual communication is expressed; 3) how advertising in multimodal and multilingual contexts reveals linguistic, modal and cultural conceptions and preconceptions regarding language and cultural relationships and status (and, eventually, hegemony), as well as mode relationships and status; and 4) how translation concepts like those of "text", "source" and "strategy" (Gambier, 2016, p. 899) could be challenged in digital international advertising.

### 4.2 Data analysis

#### 4.2.1 Colgate Website

A quick browse of the opening page of Colgate's website(s)[7] seems enough to observe that an identical concept or appeal does not necessarily generate an identical executional approach. Even the Portuguese and the Spanish websites, which bear obvious similarities in design, graphics and display windows, raise interesting translation issues. In the website's last banner display window, for example, the Portuguese caption refers to protecting a beautiful smile, whereas the Spanish one mentions how white teeth can become:

[ES] Dientes más blancos al instante.
[Whiter teeth in an instant.]

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[7] Available at: https://www.colgate.com/pt-pt; https://www.colgate.es; https://www.colgate.it/?; https://www.colgate.fr; https://www.colgate.com/en-gb; https://www.colgate.com.br; https://www.colgate.com/en-in; https://www.colgate.com.cn (Accessed: 12 October 2018).

[PT] Quando um único sorriso traz tanta alegria, vale a pena protegê-lo com Colgate.
[When a single smile brings so much joy, it's worth protecting it with Colgate.]

The Spanish version corresponds to the title of the advertisement for one of the brand's line of products. Moreover, the gloss used for the Portuguese version is the actual sentence used in the UK website for the same window display, which means the Portuguese version is translated from the English. As regards the websites for other countries, however, the way they present their promotional window displays varies considerably, despite identical visuals and fairly literal translations of the accompanying captions. In other words, the main page contains several automatically changed window displays, which might not be identical for all countries, not only in number (this ranges between three and five) but also in content (linguistic and visual), which varies less.

Even so, these opening pages have clearly involved decisions that take into account marketing approaches to campaigns that are going to be used across countries, with some differences in marketing strategies and options. Some may be connected with the products to be marketed, while others concern the availability of the products themselves. In terms of visual display, this is reflected in the number of banner windows, as mentioned above, which ranges from five (Portugal, Spain and Japan) to three (Italy, UK, France, India, China).

As for campaigns aimed at other continents and more distant cultures, differences reflect not only various concerns and agendas (e.g. water and healthcare issues in the Indian and Brazilian websites), but also expectations regarding people's and family stereotypes, which are visible in the visuals, copy, and sequencing of the slide displays. The Brazilian banners, for instance, include reference to oral care procedures, such as a voice assistant for kids – "Colgate Kids lança assistente de voz no Google para deixar a escovação das crianças mais divertida" ("Colgate Kids launches Google voice assistant to make children's brushing more fun") –, which may suggest this help is necessary. The Indian website,[8] for its part, includes a slide with two participants in traditional Indian costumes (a mother and a daughter), and another one in English, indicating water problems: "Every drop counts – turn off the tap while you brush" (Figure 4). This hints at a particularly relevant issue in this country. Only sites from more distant cultures, e.g. Saudi Arabia (Figure 5) and China,[9] show identical ethnic concerns in the depiction of participants.

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[8] Available at: https://www.colgate.com/en-in (Accessed: 12 October 2018).
[9] Available at: https://www.colgate.com/en-sa; https://corp.colgate.com.cn (Accessed: 12 October 2018).
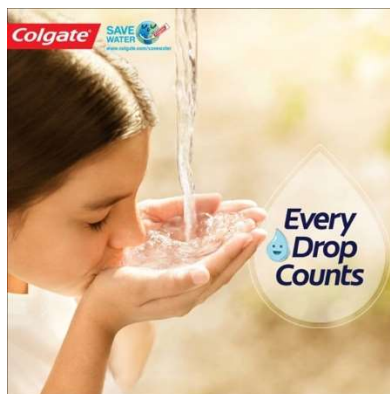
Figure 4. Advert from the Indian Colgate website.



Figure 5. Advert from the Saudi Arabian Colgate website.

Of particular notice is the effort of the Brazilian advertising strategy to adapt and localise by highlighting differences between Brazilian Portuguese and European Portuguese: the absence of determinants, the use of gerunds, the use of forms of address such as *você* (a form of "you" more commonly used in Brazilian Portuguese):

> Saiba como a educação em saúde bucal vem proporcionando sorrisos saudáveis para milhões de crianças em 80 países. (Brasil)[10]

> Descubra como a educação em saúde bucal proporciona sorrisos saudáveis para milhões de crianças em 80 países. (Portugal)[11]

The Indian website also raises relevant issues concerning language options. It is in English, though combined with some words in Hindi (especially those related to the product line), and attempts to incorporate traditional concepts and lifestyle. The ingredients are typically used in India's medical tradition (*sangam of ved and vigyaan*), Ayurveda, and Swarna is a location in India. These lexical items are therefore indicative of Colgate's concern to incorporate culturally familiar content into the message and product name.

> Colgate Swarna Vedshakti Toothpaste
> Experience the perfect sangam of ved & vigyaan with Colgate Swarna Vedshakti toothpaste.

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[10] Available at: https://www.colgate.com.br (Accessed: 12 October 2018).
[11] Available at: https://www.colgate.com/pt-pt (Accessed: 12 October 2018).

When browsing further into product lines and their respective advertising, the websites show interesting cross-cultural approaches, and it seems that differences among adverts are more influenced by marketing decisions (concerning not only product lines and extensions, but also the strategy used for standardisation and localisation) than by linguistic or visual features (Portugal *vs* Brazil; UK *vs* Anglophone Canada; France vs Francophone Canada). In other words, variations in product range within the same product line or between different lines do not coincide with linguistic differences (or distances) or similarities, which seems to indicate that they have to do with trading strategies, such as distribution and selling figures, among other marketing options. In some cases, such as the adverts for Portugal and Brazil, differences occur even in the selling lines displayed on the Colgate Total packaging, with one focusing on the product's "appearance" (Portugal) and the other on its "health" (Brazil):

> Efeito visível. (Portugal)
> [Visible effect.]

> Saúde visível. (Brazil)
> [Visible health.]

Localization for bilingual countries normally entails the translation of the advertising copy (text) only. This means that visuals and graphics are identical in most cases (as is the case with the main page of the Canadian website):

> [CA-EN] Be totally ready for life.
> [CA-FR] Soyez totalement prêt pour la vie.

Even so, differences in advertising for identical product lines among different countries make it clear that all modes are considered, and the decision to alter one or all of the modes indicates that these messages are viewed as multimodal and that all modes are translatable when it is necessary to meet marketing goals. As already mentioned, the fact that a single language is involved (e.g. the visuals in the UK and Canadian English adverts; the visuals and copy in the European Portuguese and Brazilian Portuguese adverts) does not necessarily imply identical linguistic, visual or graphic options (Figure 6).

> Comece já a melhorar a sua saúde oral. (Portugal)
> [Start improving your oral health.]

> 12 benefícios por até 12 horas. (Brazil)
> [12 benefits for up to 12 hours.]

Figure 6. Adverts for Colgate Total.[12]

### 4.2.2 Clarins website

The Clarins website appears to confirm most findings discussed above, as the main pages indicate that marketing strategies motivate many of the decisions that are reflected in the content of the promotional messages (linguistic, visual or graphic). Linguistic affinity or closeness does not usually originate identical content, as will be shown below.

As with the Colgate adverts, the Clarins website (Figure 7)[13] presents an array of country options, some with identical main pages, though the visual merchandising used in window displays may change according to country and show dissimilar marketing options concerning product ranges and lines highlighted in the main page. Nevertheless, browsing the promotional windows for Clarins products reveals identical approaches to the ones found in the Colgate adverts. Thus, bilingual countries normally present identical websites and adverts, translating only linguistic elements.

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[12] Available at: https://www.colgate.com/pt-pt; https://www.colgate.com.br?; https://www.colgate.it?; https://www.colgate.fr; https://www.colgate.com/en-gb; https://www.colgate.es (Accessed: 12 October 2018).

[13] Available at: https://int.clarins.com (Access: 4 October 2019).

[CA-FR]: Au plus près d'une peau parfait. Le serum expert qui contribue à réduire l'apparence des pores.

[CA-EN]: Pore-perfect is now within reach. The pro serum that helps reduce the appearance of pores.



Figure 7. Clarins advert in the Canadian website.[14]

Linguistic compatibility or affinity does not necessarily entail identical copy texts, even when the images are kept (see, for example, the Clarins Spa advert in the UK and Anglophone Canada websites, as well as in the France, Francophone Switzerland and Canada websites):

[ES] El Arte del Tacto
[IT] Esperienze Uniche
[FR] L'art du Toucher
[GB-EN] The Art of Touch
[CH-FR] L'árt du toucher
[CH-DT] Pure Berührung
[CA-EN] Ready for a little me-time?
[CA-FR] Envie de vous évader?

Interestingly, in most cases, differences in the promotional display of advertisements are not motivated by linguistic differences or by difficulties in translating visuals, but by various marketing strategies related to: (a) decisions concerning the products to be highlighted and/or marketed in a given country, normally connected with the product lifecycle in that country; (b) more or less standardised approaches to international communication, which normally results in more standardised approaches among geographically closer countries (among European countries, for example) and more localised approaches for more distant ones, both geographically and culturally.

Thus, as in the Colgate adverts, Clarins' main promotional pages often draw attention to novelty products, which might not be exactly the same for all countries, despite a considerable degree of similarity and the fact that cosmetic products tend to show standardised approaches, even in the visuals and models depicted. More stereotypical local models are often used in promotional pages of websites from more distant, non-Western cultures (Figure 8). This aspect, however, is not so evident in cosmetic adverts in general and in promotional websites, since it is quite a common strategy in such adverts to have

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[14] Available at: https://www.clarins.ca (Accessed: 12 October 2018).

models representing different stereotypes so as to show that products are suitable for different skin types (Tuna, 2004).



Figure 8. Advert from the Japanese Clarins website.[15]

In more standardised approaches, it is normally the verbal elements that are translated, sometimes involving some differences in meaning and desired effect or appeal. There seems to be an overriding concept in the Clarins Spa advert – "the art of touch" – which could be associated with the source text, but the same adverts include other messages, such as "Esperienze Uniche" in the Italian advert or "Envie de vous évader?" in the French Canadian one. More localised approaches, in turn, frequently involve different advertising appeals, which means that the key concept may be redesigned according to the target audience and culture (as in the English Canada advert, "Ready for a little me-time?").

Languages are dealt with differently, in that English is still the language used in the international versions of these websites and as a "default" option in international marketing elements (product lines, product names, slogans, selling lines). This certainly raises many of the issues discussed in multilingual communication theories, as it reveals relationships between languages (and cultures) and issues of linguistic and cultural hegemony.

These websites have also demonstrated that, in cross-cultural communication used for marketing purposes, there are external factors which might motivate different promotional strategies. The advert for Clarins Spa is absent from many websites, including the Portuguese one. However, if we look more carefully at the Spa locations, we will see a connection between these locations and the inclusion of the respective advert.

## 5. Final remarks
One of the main points raised by the adverts discussed is that it is not possible to analyse international advertising without considering the multimodal and multilingual character of these texts. The use of different semiotic modes and languages allows us to account for the multilayering of codes employed in the transmission of advertising messages. Though it

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[15] Available at: https://www.clarins.jp/%E3%82%AF%E3%83%A9%E3%83%A9%E3%83%B3%
E3%82%B9%E3%83%BC%E3%83%9E%E3%82%AC%E3%82%B8%E3%83%B3?fdid=clarinsmag (Accessed: 4 October 2019).

seems clear that the point of departure comes from a set of guidelines concerning the concept or main advertising appeal and, eventually, its execution, it is less clear that the intersemiotic process departs necessarily from one mode, one medium or one language alone. In fact, the concepts of source text and authorship are largely redundant in advertising translation.

Thus, Internet advertising highlights the multimodal character of adverts by providing users with platforms that convey these promotional messages using different modes, peculiar to different media – from copy text and visuals to pop-ups and videos, with which the users can often interact.

Translation in this context is very challenging, as it involves processes of both an interlingual and intersemiotic nature. To account for the way websites are produced, it is necessary to consider differences that transcend translation strategies or options, as they seem to involve trans-linguistic and trans-semiotic transactions, as well as macro-level decisions connected with marketing conditions and strategies.

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# ADVERTISEMENTS AS SPECIAL INSTANCES OF INTERSEMIOTIC TRANSLATION: AN ANALYSIS OF THREE MULTIMEDIA CAMPAIGNS

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ABSTRACT: The discursive nature of advertising, based on internal and external repetition, always demands some type of translation of meaning(s). In multimedia campaigns, the need for intersemiotic translation becomes even more pressing and perhaps more evident. It is essential to convey messages that must be perceived as having the same meaning, even though different media are being used, reaching audiences at diverse times and in different contexts. To demonstrate the different possibilities of the use of intersemiotic translations in multimedia advertising, two Portuguese campaigns and an international one are analysed, looking at how similarity effects are created that comply with 1) brevity demands required by limited amounts of space, time and audience's attention span, 2) the need for message repetition to ensure memorability and 3) the need for originality and creativity required by this discursive genre.
KEYWORDS: Advertising, Multimedia Campaign, Intersemiotic Translation, Similar Effects, Multimodality

## 1. Introduction

This paper on the specificities of intersemiotic translation in advertising discourse[1] starts with a basic tenet proposed by Cook (2001, p. 44): that advertising "operates in all modes and media at once, and must be treated accordingly". This is true at the level of the single isolated advertisement and makes even more sense in a multimedia campaign, which involves the conveyance of a single message across different media such as television, radio, magazines, billboards and internet. Munday (2004, p. 211) stresses the complexity that underlies the analysis of advertising texts:

> [t]he multiplicity of variables surrounding the cultural and communicative contexts of adverts, and the different approaches of the advertisers themselves, require a daunting breadth of analysis. There is an amazingly creative use of linguistic resources in adverts and a notable element of complex semiotic interaction between written text and image, as well as music in TV ads.

Therefore, we can say that this kind of analysis takes for granted the fact that, in advertisements, all the modes present will make a definite contribution in terms of overall meaning.[2] This is true even when verbal language plays a major role, as is the case with

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[1] For the purposes of this paper, "discourse" will be understood as "text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both part of the context and observers of it)" (Cook, 2001, p. 4).

[2] Even though interpretation of an advertisement is not always consensual and can present some degree of variation, viewers/readers are usually aware that the different modes and sub-modes work together towards an overall unified effect, both at the level of a single advertisement or at the level of a multimedia campaign. This kind of "advertising literacy" (Myers, 1999) shown by audiences is the reason why such condensed and elliptical advertisements can be so quickly understood by most people: we are familiar with the inner

most print advertisements and radio spots, and is particularly so in television or social media advertisements, where the meaning-making possibilities of verbal language are always to be considered against a multimodal background (Ketola, 2016, p. 67),[3] which contributes to reinforcing repetition and adding further layers of signification.

What is being described in this paper is a specific discursive requirement that is prompted by the very nature of advertising discourse. Advertisements (henceforth, the abbreviation "ad" will be used) have to work on the basis of repetition, so as to guarantee that the message is understood and remembered. Since they face so much discursive competition – from other ads in commercial breaks, for instance, or from myriad "texts" that surround us daily – it is a challenge to ensure that what they need to tell us will stand out or make a difference. Therefore, advertisers increasingly rely on diverse types of repetition. At an internal level, the ad will contain various elements that reiterate the core information, such as when a TV spot has a voice-over reading of the ad's closing line, when the lyrics of a jingle during a radio spot echo what the spoken words say, or the visuals in a newspaper ad show a visual metaphor that is verbally spelled out for us in the ad copy. However, there is also repetition at an external level. Not only will a single ad be repeated many times over in the same medium (usually in unchanged form during broadcast time, though in some cases it may be abridged after the initial showing), it may also be repeated in different instances of the same medium, such as when the same television commercial is repeated on different channels, the same print ad in several magazines, and the same billboard at different city locations.

Finally, there is a fourth kind of repetition – the aspect I am interested in here – involving the multimodal reiteration of the overall message at the macro-level of multimedia campaigns. For the same product or service, there will be a number of ads simultaneously broadcast in different media, a strategy that not only takes advantage of the specific resources offered by each format, but also, by engaging different sensory channels, provides the audience with a more thorough understanding of the contents being conveyed (Freitas, 2004, p. 294).[4]

In order to demonstrate the different possibilities of the use of intersemiotic translations in multimedia advertising, this paper analyses two Portuguese campaigns and an international one, looking at how different similarity effects are created that comply

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workings of advertising as a genre and we know exactly how advertisements are supposed to be read (Freitas, 2014).

[3] In fact, verbal language is never the sole conveyor of meaning in advertising. In print advertisements, visual elements such as images are paramount. Sound and moving images are of the essence in the case of television and online advertisements. In radio spots, much of the meanings come from the pitch and intonation of actors' voices, as well as from different sound effects and jingles (Cook, 2001; Freitas, 2010).

[4] This appeal to different senses effectively corresponds to the way we interact with sensory stimuli on a daily basis. According to Chica Nuñez (2015, p. 211): "Multimodality and multimodal perception are extremely relevant to current Translation Studies because they concern concepts under which the human brain operates, processing reality by way of multi-sensorial inputs received from outside, in such manner that access to knowledge depends entirely on multimodal perception and, likewise, every translation process will be structured pursuant to those cognitive determinants".

with 1) brevity demands required by limited space, time and audience attention span, 2) the need for message repetition to ensure memorability and 3) the need for originality and creativity required by this discursive genre.

First, let us look more closely at the challenges raised by advertising for Translation Studies.

## 2. Multimedia advertising as intersemiotic translation

As defined by Jakobson (1992, p. 145), intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of non-verbal systems. Although Jakobson does not elaborate further on this specific variety of translation, it is a useful one if we want to analyse what takes place in ads, either when a concept is repeated in a different medium within a single ad, so as to reinforce an overall message, or when different media are used across an ad campaign.

Multimedia campaigns make the most of the technical possibilities allowed by each medium involved to attain a global effect; by striking different senses at different times of the day and in different contexts, a "total surround" effect is achieved. However, it is essential that the different ads in the campaign, broadcast by different media, are perceived by the audience as being one and the same. There must be cohesion in the overall message conveyed, so as to make it obvious that the message in every ad is similar:

> Ad texts are highly charged with meanings, conveyed by different channels, usually converging towards a final unified message. (…) Cohesive devices that structure narrative in ads of a linguistic nature – repetition of important words and terms, use of rhetorical devices, pronouns, ellipsis and conjunctions and referring expressions (…) – are normally employed so as to provide an economic but also effective form of guaranteeing the necessary sense relations. *However, as ad texts are always constituted by more than just linguistic matter, they have the possibility of using other channels to establish or reinforce cohesion*. (Freitas, 2010, p. 264-265, emphasis added)

Therefore, this cohesive effect should be effective in spite of (or, perhaps, thanks to) the different "voices" at work, thus establishing rhetorical relationships that go beyond connectors used in verbal language (Taboada and Habel, 2013, p. 66).

In both a single ad and a macro-level campaign, advertising discourse is extremely complex, given the relationship between modes and the interactions between them. Even when we apply image-text relationship analysis to this discourse (which leaves out a number of modal possibilities), the task is daunting: how are we to classify the relative status of image and text merely at the level of individual advertising instance – are they equal, complementary, subordinate? °What kind of logico-semantic relations do they establish?

> Just as the features of the status system combine with the features of logico-semantics, so the realizations of status combine with the realizations of logico-semantics. Independent status is realized by processes running in parallel that are related by a cohesive relation – any cohesive relation. *Complementary status is realized by an image and a text co-constructing a*

*transitivity structure – any transitivity structure.* Particular cohesive relations and particular transitivity structures realize the logico-semantic relations that combine with independent and complementary status. (Martinec, 2013, p. 154, emphasis added)

The difficulty in analysing these elements will necessarily increase at the level of a multimedia campaign, where several disparate situations will coexist and develop, especially in the case of modes that allow for the chronological passage of time, such as television, online and (to a lesser degree) radio ads. In such situations, multimodality has an anchoring effect, compensating for the higher cognitive demands being made of audiences. When complex verbo-visual metaphors are used in a television ad, for example (Forceville, 1995), the corresponding print ad in the same campaign may have an explanatory function by freezing a specific image and providing a textual cue as to how the overall message should be perceived. Conversely, it can be up to the television ad or the online interactive ad in the campaign to provide the contextual or narrative anchoring elements required by the ads conveyed by other media. All the modes in the campaign therefore work together: they reinforce and corroborate each other in a relation of complementarity. The combined effect of all the modes at play at the same time is more than the mere sum of its parts. This enhances comprehensibility (Van Enschot and Hoeken, 2015, p. 32) and makes audiences pay more attention to the advertising discourse: "(…) ads have to give audiences something in return for their trouble. The bargaining chip is, very often, their entertainment value. An ad makes an implicit promise that it is worth watching, because it will be creative, funny and entertaining (Freitas, 2016, p. 179).

## 3. Advertising as a special case in Translation Studies

Traditionally, in translation, a source text serves as the reference for subsequent versions, which try to provide equivalent content by carrying the "meaning" over into the target language (Vinay and Darbelnet, 1995). The emphasis is, as expected, always on the verbal element:

Traditional translation studies have almost exclusively dealt with texts that are seen as "verbal only", whether written – e.g. literary or technical texts – or spoken, i.e. oral discourse to be interpreted. Although such texts communicate through one semiotic channel only, and thus deserve the label "monosemiotic", they are not abstract verbalizations of a message just waiting for someone to read them, hear them, or translate them. (Gottlieb, 2005, p. 2)

However, since Jakobson (1992), there has been an extension of the notion of translation to other modes, as in the case of theatre or film adaptations.

Thus understood, *translation is no longer rooted to the word*, which is usually (though by no means always) the origin from where a source text emanates but not necessarily where the target text locates itself. *Translation does not just "carry across" meaning in its etymological sense, but partakes in the making of meaning in literary production, either centrally or peripherally*. (Lee, 2013, p. 241, emphasis added)

Advertising, with its very specific discursive characteristics, presents some peculiarities for Translation Studies. Its nature is hybrid; it continuously mixes codes, which puts at risk the binary assumptions on which Translation Studies are normally based. When we talk about the specific issue of multimedia campaigns in advertising, the concept of a "source text" is dissolved or, at least, downplayed, as there is no precedence of one medium over the other:[5]

> [i]n multimedia campaigns (…), it is very likely that the need for "equivalence" comes before the texts themselves. These texts, verbal and non-verbal, are conceived as translations of each other from the very beginning of the process. Therefore, in this case, the concepts of source and target language become diluted in the bi- and yet also univocal ways the texts are interconnected, so that they no longer occupy the distinct poles in which they are traditionally placed. (Freitas, 2004, p. 296)

The hierarchical or authorial precedence of the target text is also diluted in advertising discourse, since ads are, after all, a joint result of many inputs from creative teams.

Except in the case of some global multimedia campaigns, such as the Heineken campaign we will be discussing later, different ads from the same campaign tend to be reiterations of a core message, achieved by making the most of the specific advantages offered by each medium. Hence, images in motion will be used in the case of television or online ads; music, voice intonation and pitch in the case of radio ads; a combination of verbal elements with clever pictorial metaphors, in print ads. Each of these functions as a self-contained unit, which makes sense as an isolated piece, but stands to gain much from coexistence, simultaneity and repetition – exactly the way they were intended to function right from their conception. We are dealing here with polysemiotic texts, defined as "a semiotic construct comprising several signifying codes that operate *simultaneously* in the production of meaning" (Chaume, 2004, p. 16, emphasis added). Like a film, an advertisement is composed of "a series of codified signs, articulated in accordance with syntactic rules" (p. 16).

> Its typology, the way it is organised and the meaning of all its elements results in a semantic structure that the spectator deconstructs in order to understand the meaning of text. *What interests the translator is knowing the functioning of each of these codes, and the possible incidence of all signs, linguistic and non-linguistic, within a translation*. (Chaume, 2004, p. 16, emphasis added)

For the purposes of the present paper, I will adopt Gottlieb's (2005, p. 3) definition of text as "any combination of sensory signs carrying communicative intention", as well as his definition of translation as "any process, or product hereof, in which a combination of

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[5] It could be argued, at this point, that the advertising/creative brief supplied by the client may be considered a type of source text, which is later to be put into practice by the art team. However, very often this brief does not correspond to a traditional text, where the written word normally takes precedence. Even at this inception point, this brief often amounts to a sort of creative dashboard with a number of inputs conveyed by different modes (sketches, pictures, speech bubbles), apart from the written words, which normally function as yet another element that binds the information conveyed by the other modes at play.

sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity*" (p. 3). According to this definition, each of the semiotic dimensions of an ad is a text, and each of these texts can be interchangeably translated into the other texts. Within the same ad, this means that verbal copy can be translated into music or images and vice versa, while, in an extended ad campaign, a print ad can be replaced by the television/radio/online version. The effect is meant to be repetitive and cumulative.

To clarify the specificity of advertising, I will once again draw on Gottlieb's proposal for the expansion of the traditional taxonomies of translation:[6] in ads, the replacement of a text by another, in terms of its meaning, is effected by means of "semiotically non-equivalent codes" (Gottlieb, 2015, p. 3). These replacements can be seen as "cognitively supplementary translations" (p. 5-6), so that audiences have simultaneous access to them. This means that, in the case of an isolated ad they come across, there will be verbal matter, image, sounds and music, all saying the same thing. This could result in sensory overload, except for the fact that people do not normally pay full attention to an advertising message, and therefore this is a way of ensuring that at least one of the sensory organs will be reached. On the other hand, all these texts that we find in ads are, in fact, "text substitutes": they can replace each other, so that decoding is guaranteed under any circumstance: if I have not seen television that day (and have missed the television ad), I will come across the billboard ad when I stop at the traffic lights; or if I do not have the radio on while driving to work (thus missing the radio spot), the online ad of the same campaign will probably reach me on Facebook when I look at my mobile phone screen or when I turn on my computer when I get to the office.

This kind of translation places all its bets on redundancy, fully oriented towards audience perception: the media are chosen with a view to guaranteeing that the message is adequately conveyed, but mostly with the purpose of choosing the medium that best addresses the audience's interests and forms of media consumption.

## 4. Campaign analyses

As a way of illustrating the points above, three recent multimedia campaigns are analysed here. In each, similar texts were presented in different media so as to achieve a unified overall advertising message.

In all these examples of advertising campaigns, the fact that every medium has a limited number of modes at its disposal is used creatively and put at the service of a global concept that has to be conveyed. The fact that the message is not being repeated literally in the other media but, rather, recreated creatively adds yet another layer of meaning to the campaign, producing a synesthetic effect.

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[6] As Gottlieb (2005, p. 1) points out, such expansion is necessary to encompass the features of recent forms of communication: "A primary aim of this paper is to expand the notion of translation in order to accommodate not only the nonverbal channels present in much modern communication, but also the types of communication not involving language in a traditional sense".

> *Synesthetic metaphors have a very special affective and appellative capacity*, and this property is extensively employed in literature, poetry in particular, as well as recently in composition of *marketing and inspirational messages*. In case these messages have to be translated or localized, it is important to realize that *coding of information is subject to conventions that may be effective on the individual, family, local, national, and institutionalized level, as well as can be pertaining to a definite culture*. Each language has a range of conceptual and linguistic tools that may be used to induce certain synesthetic reactions, when activation of definite concepts evokes perception-like experiences. *Conscious triggering of synesthetic reactions may lead to the activation of the desired response by recipients and ensure communication of the intended meaning in both literary and promotional texts*. (Smirnova, 2016, p. 42)

As the different texts that are present in ads involve different semiotic codes, synesthetic effects are often used, so that different sensory organs are delivered similar messages. The (many) members of a creative team behind an advertising campaign are indeed experts in redundancy: the challenge is, by means of creativity, to make this repetition less obvious, i.e. less of a translation and more like something that brings novelty.

### 4.1 The OK Teleseguros campaign: television and radio

This campaign by a Portuguese insurance company is an especially relevant example of the creative use of semiotically non-equivalent texts to signify the same meaning, while still adding something fresh (Figure 1). The core message of the campaign concerns the appropriateness of a specific insurance service for a family, and the possibility of adding new members to the insurance coverage. It was, therefore, necessary to portray the sense of "family group". This was done, in the television ad, by highlighting a marked physical characteristic: all the family members were depicted with a long nose. The daughter asks her father whether her boyfriend could also benefit from it – the father is initially reluctant to agree with this because the boy (as we can confirm from a framed picture visible in the living room) has a perfectly shaped nose. This light-hearted slice-of-life scene works mainly in visual terms: it is obvious that what symbolises the family ties between these people is their long noses, with the short nose in the picture standing for the outsider who wants to join the group. How can this be represented in a medium that does not possess the visual channel, such as radio?

In this case, an equivalent effect was achieved by replacing the long noses of the TV ad with high-pitched voices, and by translating the perfectly-shaped nose of the outsider into a perfectly-modulated, deep male voice. In this way, both of the intended markers (signalling membership of the same family and producing humorous effect) were conveyed – differently by the two media involved, but in an equivalent manner. Hence, the ads function similarly in the two media. It is not necessary to have previous knowledge of one of them to be able to extract sense from the other, even though knowledge of both can offer added enjoyment, in that viewers/listeners are able to decode the joke and understand it in both versions.

Figure 1. OK Teleseguros television campaign.

### 4.2 The Surf clothes detergent campaign: television, outdoor and Internet "chapters"

The translation between semiotically non-equivalent texts in this clothes detergent campaign (Figure 2) and the strategies used to achieve an effective replacement of meanings are rather conventional and predictable, in that the emotions that constitute the core message are easily identifiable as positive and light-hearted and, therefore, simple enough to translate to several media. In this case, the campaign included television and YouTube ads featuring lively and impactful music, with a strong beat that echoes the male protagonist's movements as he takes off his clothes before putting them in the washing machine (commenting, as he does so, on the outstanding qualities of the detergent while making suggestive innuendoes with sexual undertones, and looking straight at the camera with a coy smile). The narrative in the television ad is expanded in Internet "chapters", where we learn more about this young man's life and activities (which always include putting clothes in the washing machine or hanging them to dry, with plenty of sly remarks to the viewers on their wonderful scent and how long it lasts). Thus, the Internet channel allows for repetition of previous material as well as expansion of previous narratives: the only thing that changes is the amount of detail we are given.

When we come to the other medium used in this campaign, advertisement hoardings, we see the opposite movement: instead of expansion, it is necessary to compact meaning into a medium that does not have audio and is static by nature. How then can the music, rhythm, voice intonation, athletic movements and dynamism that characterise the core concept of this campaign be conveyed? How can a whole tale be told with an image and, perhaps, a few words? In this case, the hoarding was crammed with meaningful elements in juxtaposition, which, to be fully understood, would require prior knowledge of the television or Internet ads. The naïve colourful flowers that oozed from the detergent bottle in the television ad to symbolise freshness are now sprinkled all over the picture,

representing the somewhat girly bubbly universe of the television and Interne ads. The billboard also contains freeze frames of the major elements of the story: the male protagonist displays a lot of muscle and evinces physical fitness, which statically stands in for the emphasis on his body in motion; he is also holding a beagle puppy with the name tag *Marota*, meaning "naughty girl" (this is a private joke in the universe created by this campaign, given that one of the Internet "chapters" misleads us into thinking that he is addressing a girl, when, in fact, he is talking to the dog). The pink detergent bottle is displayed against a background of shiny green (perhaps a well-kept lawn or a landscape of green pastures). Together with the hand-drawn flowers, all these elements converge and justify the sentence "an explosion of perfume": the word "explosion" verbally compensates for the static nature of the outdoor ad and hints at the existence of underlying rhythm and music in this universe. Due to the characteristics of the billboard medium (which is static), all these sensory appeals had to be compressed, thus functioning, in the overall structure of the campaign, as a reminder of the full-fledged narrative we could find on television and online versions.



Figure 2. Surf clothes detergent campaign.

### 4.3 Heineken's "The entrance" campaign: television, outdoor and Internet "chapters"

In this campaign for Heineken beer, we can see how a multimedia advertising approach can make the most of all its channels for the conveyance of a unified meaning. The campaign known as "The entrance" included television, billboard and Internet "chapters". However, unlike the previous two campaigns, here the ads in the different media were not all released at the same time. Instead, the outdoor ads, which seemed more like a teaser for a forthcoming blockbuster movie than a beer ad, were the first to be exhibited, so as to create a sense of anticipation and uncertainty as to the kind of discourse at stake. Viewers are invited to "The entrance", in big letters ("presented by Heineken" is shown in very small lettering at the top of the ad), with all the characters that we will meet in later chapters featuring in the background, poised as if in an action film. These billboards were then

followed by the long version of the television ad and the Internet "chapters", where full narratives are developed. As anticipated in the billboards, the television ad borrows its aesthetic from cinema, with fast-paced lively scenes that continuously change as the male protagonist makes his way through the different halls and corridors of a palatial urban mansion where a big party is taking place. His interactions with different characters are punctuated and framed by a strangely attractive banshee-like song, which we finally discover is being performed live at the party by a real band (The Asteroids Galaxy Tour). After watching the film, or having seen the outdoor ads, viewers could then access the brand's website, where they could find a number of boxes, with the faces of all the characters that the protagonist greets at the party. All these boxes can be clicked to reveal a short film for each of these characters, which explains in some detail their previous connection to the protagonist.

Therefore, what we have in this case is the sort of progression usually associated with commercial circuits announcing a new film: condensed information about the event is presented (which can be as simple as the name of the film and enlarged pictures of the actors) before all the elements are expanded into a narrative in the television version. However, this intertextual reproduction is not really identical to a cinematic universe since, after all, a television spot can only last up to a minute, and much is left to be explained. That is the function of the Internet "chapters", where we can find another instalment of the narrative. Thus, the possibilities of the medium are explored to the full, allowing for personalised reading paths and individual forms of interaction with different narrative possibilities. In this case, therefore, we have a movement that goes from maximum condensation to maximum expansion, with new layers of meaning being added as new media come into play. The viewer is constantly being asked to "enter" (i.e. to open new doors), so that new but complementary messages can be conveyed.

Figure 3. Heineken's "The Entrance" campaign.

## 5. Concluding remarks

As Munday points out, "[t]he meaningful choice of mode also needs to be explored in translation" (2004, p. 214). In this regard, I would tentatively suggest that, in multimedia advertising campaigns, we are not dealing with "transference" or "transcoding" so much as with the "translation" of "texts". However, unlike in literary translation, these translations are not meant to fill linguistic gaps in viewers' knowledge. Instead, they are deliberately repetitive and redundant. As we have seen, texts within an ad are meant to work as mirrors of each other, while at the macro-level each ad in a campaign mirrors others in different media, while subtly hinting at the others' existence. They will coexist temporarily – though not always spatially –, echoing and feeding on each other's effects, with the purpose of ensuring that the underlying message remains in our minds, amidst the many discourses which fight daily for our attention.

As De Mooij (2004, p. 184) contends, "advertising (…) is more than words" – something that poses considerable challenges for both the theory and the practice of translation. There are, however, signs that Translation Studies is rising to meet this challenge. As Maitland (2016, p. 17, emphasis added) puts it:

> *One of the enduring qualities of translation is its refusal to be contained*. We are captivated by its resistance to easy classification, for when it comes to theorization, translation's cryptic status is not a stumbling block but an invitation: to name the unnameable practice of translators and build a case for translation thinking beyond the interlingual.

Jakobson's (1992) remark about the existence of a kind of translation that is not so much linguistic as intersemiotic undoubtedly paved the way for the multimodal revolution that we are seeing in our times, and which is particularly acute in the ubiquitous discourse of advertising.

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BOOK REVIEW

**FOUND IN TRANSLATION**

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**Translating across sensory and linguistic borders: intersemiotic journeys between media**, edited by Madeleine Campbell and Ricarda Vidal, Cham, Palgrave Macmillan, 2019, 433 pp, 128,39€ (hardcover), ISBN 978-3-319-97243-5, 101,14€ (e-book), ISBN 978-3-319-97244-2.

*Translating across sensory and linguistic borders: intersemiotic journeys between media*, edited by Madeleine Campbell and Ricarda Vidal, is a book that explores, redefines and expands the boundaries of intersemiotic translation. Campbell is a lecturer at the University of Edinburgh and a freelance translator, researcher and writer, whose main lines of research include intersemiotic translation, poetry, surrealism and francophone literature. Vidal is a teaching fellow at King's College London, in the Department of Culture, Media & Creative Industries, and studies a myriad of subjects, such as modernism, alternative worlds, urban spaces, gentrification and humans' fascination with death.

The essays compiled in this book explore the translator's personal experiences during the process of intersemiotic translation. The contributors are researchers, educators, writers, translators, artists and performers from different countries and academic paths, which weaves a sense of diversity and multiculturalism into the book. As a result, in one essay you find yourself learning how Sam Treadaway translated Simon Barraclough's circular poem "Two sun spots" as "Sniff disc", where the poem could be smelled, while in the next you discover how the performers during a Bittersuite concert translate sound into spectators' bodies through touch. But instead of offering a collection of disparate essays, the book takes the reader on a well-crafted journey through universes of experience that complement and build on each other.

In their introduction, the editors claim that this book aims "to examine the theoretical and aesthetic rationale of contemporary practice, to chronicle and reflect on its processes, to examine the socio-cognitive mechanisms at work and to explore its potential for the promotion of cultural literacy". There is also a focus on important socio-cultural issues throughout the book, with feminism, social inclusion and power relations between cultures and languages appearing in several essays. All of these layers provide a much-welcomed depth to the subject of intersemiotic translation and hold it accountable to progressive ideals of ethics. Even though the essays all rest on the shoulders of the great names that are often summoned when discussing this particular area of Translation Studies (such as Roman Jakobson and Lars Elleström), these are just starting points, foundations on which the writers promptly build more complex and inclusive definitions.

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The first chapter, written by the editors, provides the book's theoretical background and brief contextualization within the field of Translation Studies. The following two chapters explore the translation of poetry into different modes of expression which involve different media, working together simultaneously in order to convey the complexity of sensations that the poems evoke on the translators. These concepts of intermediality and multimodality are brought up by Eugenia Loffredo and Manuela Perteghella in a manner that refutes the idea that a poem is an object of time while an image is an object of space. Just as visual poems incorporate the use of space, images can also be designed to be "read" and gradually discovered, thus including a temporal component.

A concept that lies at the heart of intersemiotic translation but is rarely discussed is that of synaesthesia. This is something that Clive Scott explores, defending that free associations between different senses are a fundamental mechanism of our psyche, especially when it comes to language. John London also raises the idea of synaesthesia, but in a multimodal context, where an artefact only gains meaning when its visual and verbal elements are simultaneously present. The different ways in which an object can affect the person who interprets and translates it are explored throughout the book. Several of the essays challenge the idea that a monomodal text can really exist, since the capacity of the written word to affect the reader in physical, psychological and emotional ways makes it a multimodal object to begin with. Therefore, in a way, every translation is intersemiotic: or, at the very least, the translator's internal experience seems to take place through intersemiotic mechanisms, regardless of the type of translation.

Feminism is a recurring theme in many of the essays. However, those by Cara Berger and Laura González are respectively devoted to the issues of feminism and hysteria. In them, hysteria is viewed as a form of rebellion against the social rules that restrain women and is considered itself a form of intersemiotic translation, one in which internal experiences and traumas are translated into forms of behaviour deemed inappropriate. The solution, Freud contends, is therapy, yet another process of translation that would then convert these internal conflicts into words. Sign language is another novel issue tackled by some of the articles, and translation can occur between an idea and a physical movement, or between verbal signs and movement. In her essay, Marta Masiero describes how the inclusion of sign language in a dance performance, not just as an external component but also as part of the performance, added an extra layer of meaning that was only accessible to a few members of the audience, but which could be enjoyed by all at an aesthetic level. In turn, Kyra Pollitt translates Johanna Mesch's Signart poem *Ocean* into a written poem that tries to express the movements and rhythm of the original.

The practice of ekphrasis is also discussed throughout the book, although not always in a conventional form. For example, Sophie Collins discusses how the gallery environment and the digital medium impact the ekphrastic tradition in different ways. She explores the (mis-)representation of women within this genre, both as subjects and as writers of ekphrasis, and analyses Rachael Allen's ekphrastic "4chan Poems", which subvert images, videos and posts from the famously misogynistic website 4chan. The interpretation of

images can also be conveyed through other media, such as dance. Moreover, Ella McCartney describes how a misunderstanding gave her the idea to translate Michael Jackson's posters into choreography, a process discussed in an interview that she conducted with Amy Harris and Ruby Embley, the dancers involved in the project.

Another interesting feature of this book is that it includes some didactic elements which can be of practical use to anyone who wishes to explore the hidden potential of intersemiotic translation. In Arlene Tucker's article, the reflective and creative qualities of this type of translation are put into practice with suggested exercises. Bryan Eccleshall takes a more theoretical approach, analysing Berman's "Twelve deforming tendencies of translation" and offering guidance on how to avoid the pitfalls of each of them. Gaia del Negro studies how the process of translation can help education professionals become more in touch with their inner self, as well as form cognitive networks between the emotional and rational parts of their mind with a view to improving creativity and expression.

In this collection of essays, translation is more than just a bridge between equivalent signs. It becomes a river of emotional and cognitive flow, in which associations and creativity stem from the translator's own personal experiences. The goal is not to simply carry the source material across semiotic borders: the translator is asked to interpret it, digest it and then create a new artefact that conveys not the original, but the experience of translation itself. When the exchange of meaning is studied, emphasis is not placed on the original nor on the new creation, but rather on the translator and his/her personal experience during the procedure. Most of the contributors consider this an experience that is capable of uncovering hidden truths within the translator and shape a new internal reality. A great number of books and articles about translation tend to focus on what is lost. This book exalts what can be found.

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